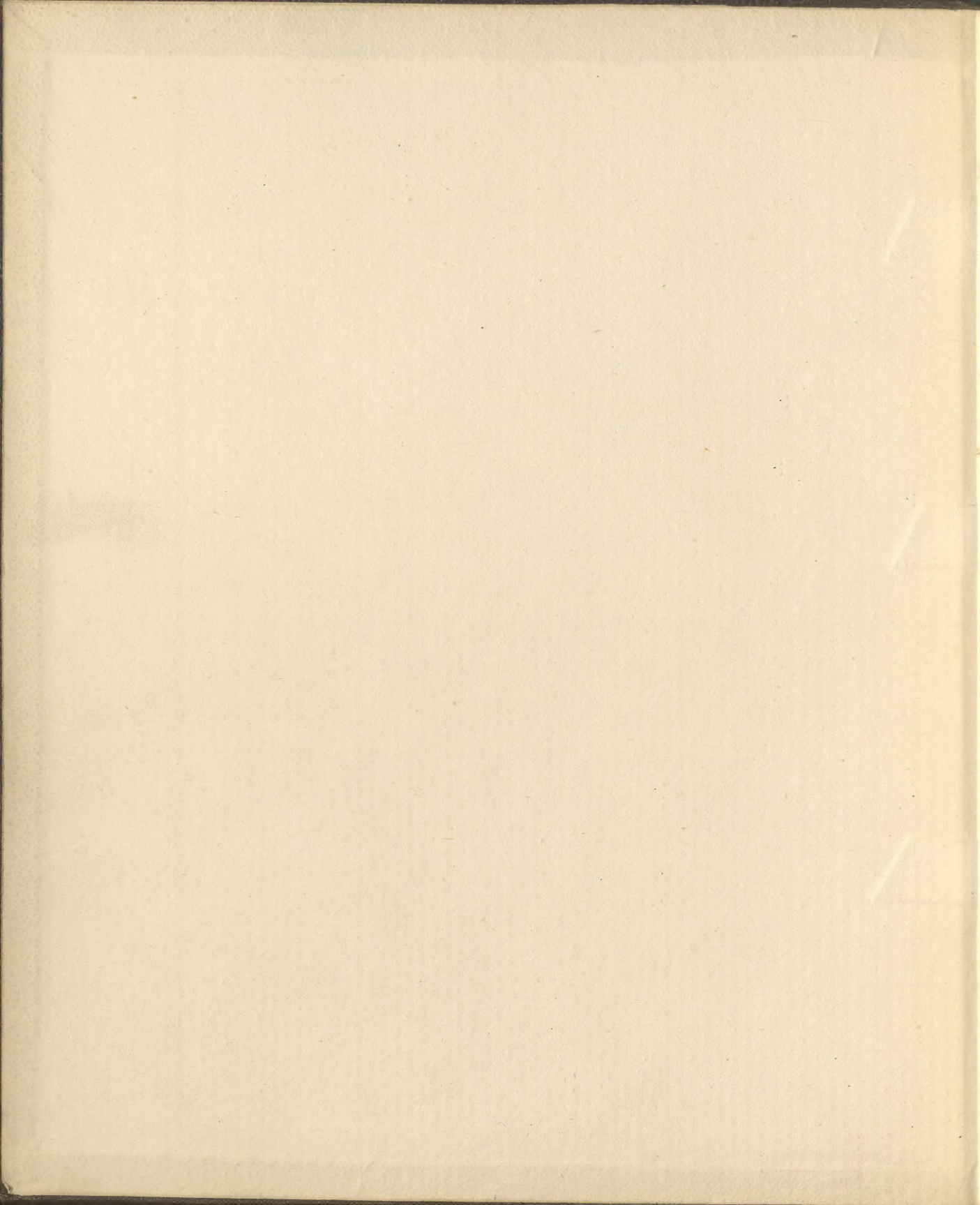


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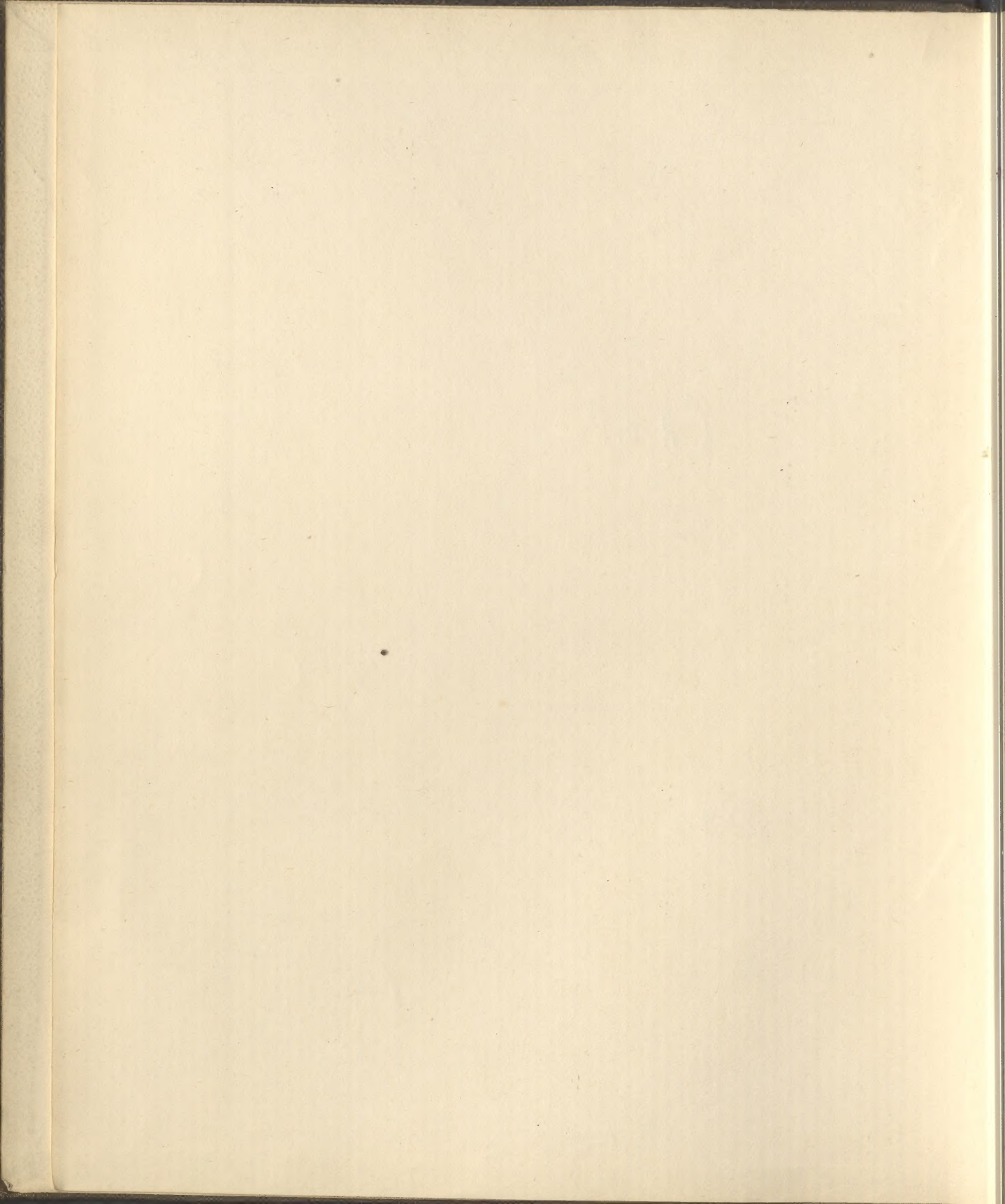
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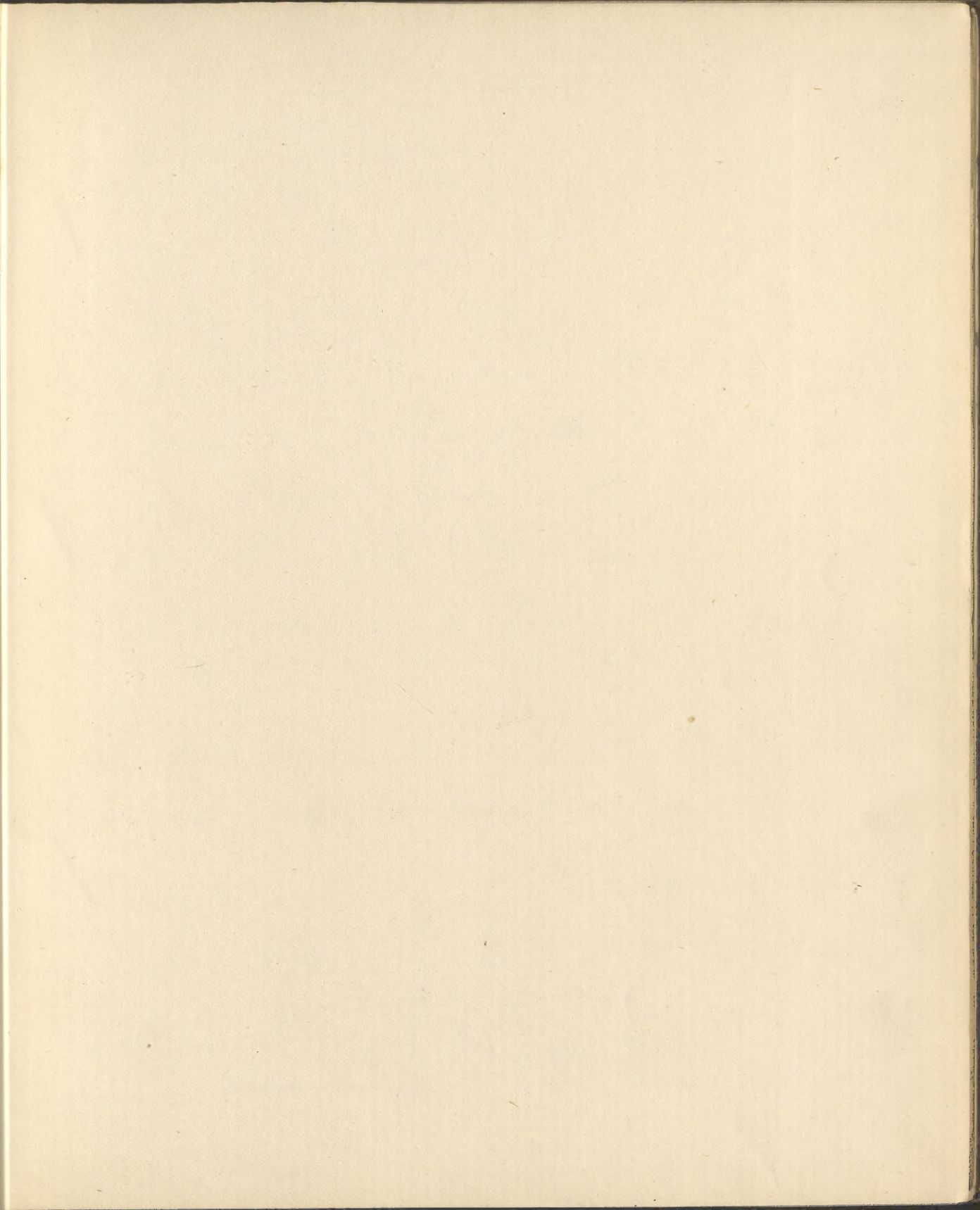


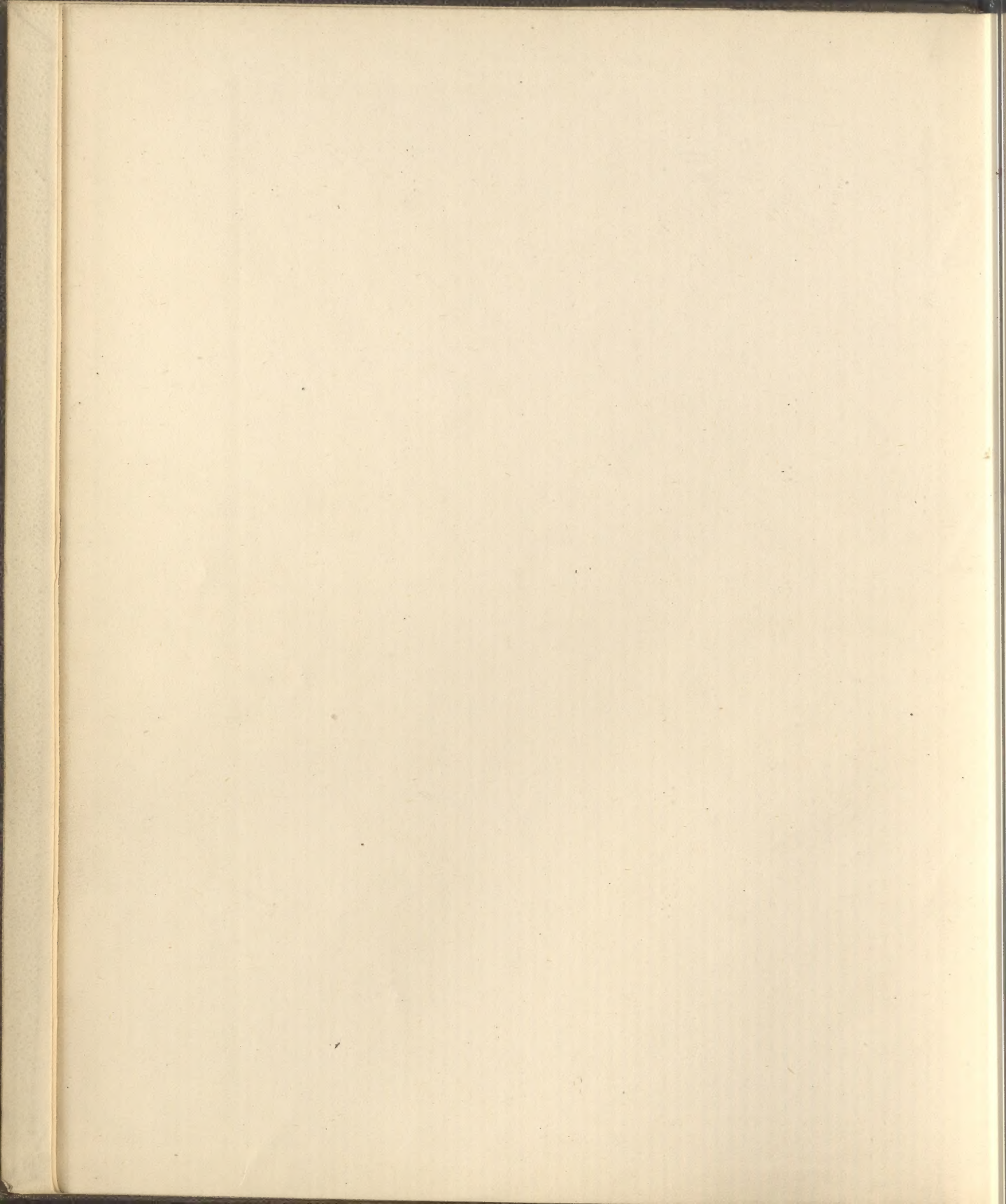
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C. A. H. P.

1884.







There are several branches
 a good many of you seem to have got a tolerable
 glimpse of the outlines of the earlier part of
 the history of modern music. As we go on
 we shall have to give more attention to details,
 and learn the histories of ~~the~~ many composers &
 performers who have played a part in the development of
 our art without rising to the conspicuous positions
 of a Beethoven or a Bach or a Handel
 or a Mozart. I believe the best way
 for us to get to this fuller knowledge will
 be to take different departments one by one.

By department I mean the more or less
 independent histories of the great forms of Art
~~Instrumental Music~~ (such as the history of the Opera and the
 Oratorio, ~~and~~ ^{or} of Instrumental Music
 and ~~perhaps~~ of song music, and finally
 choral music considered apart from the Opera

and the Oratorio. Of these various heads
it is of course difficult to choose which it
will be most useful to take first. I have
discussed this momentous point with the director
and he thinks with me that a great many
reasons are in favour of our beginning our
detailed examination of the history of Modern
Music with the instrumental branch of the
Art. Partly of course because so many
of you are specially intending to be instrumentalists,
and partly because we have at present better
opportunities for hearing & supplying one another
with examples of instrumental music than we
have (for instance) with examples of Operatic
Music. As I don't think I need explain
to you any more reasons. You must take it

for granted that they have been well considered ² 3
and that we have come to the conclusion to
confine our ^{on the lectures of} attention to this term chiefly to
instrumental music - You must further bear
in mind that many of you will be
examined at the end of this term by other
people than myself, and the ~~the~~
professors you are familiar with here: &
that in ^{consequence} ~~this case~~ there will be less opportunity
for having your shortcomings overlooked. ~~for~~
~~that~~ So it is all the more important that
you should hear and remember as much as
you can of what I ~~say~~ have to say to
you - 627



We must begin by giving a little attention to
the rather abstruse ^{question} ~~subject~~; what really is pure
instrumental music? and what distinguishes it
most strongly from vocal music of all sorts. Of course
people ~~can~~ can and do play vocal music on instruments
in the form of arrangements, and ~~for the point~~
~~of view of musical effect~~ it is ^{generally} a good sign ~~for~~
the musical qualities of the vocal music if it will
stand being transferred in such a way. But as
in every branch of music has its distinct
qualities, and it is one of the signs of the
completeness of mastery ^{a perfection of the} ~~in the~~ art all round ~~that~~ ^{when}
~~the~~ a work only gives its highest effect in the particular
circumstances it was intended for. If a composer
has it in his mind to make a thorough good

work of art he has to consider ^{quality of the} the instruments & voices, ^{and} and even the ~~in~~ circumstances ~~under~~ ⁱⁿ which it is to be produced; and the better the balance which he is able to get in these conditions the more perfect is the art work, considered especially from the artistic point of view. One main distinction between

instrumental music & vocal music of course strikes you at once, which is the use of words in the latter and their absence in the former. But this implies a great deal more than absence in the

Words not only help the hearer to understand. Some sort of understanding of the music if he has any musical sense at all; but they also supply the composer with a principle to work upon. They may give an appearance of sense to the most incoherent music, and they supply a reason for making

a musical piece which without them it took many
generations to master. A composer could

go on making something like music as long as
his words lasted in two hundred years ago.

The words kept him going, and seemed to make
the music for him. But if he was trying to

make a long instrumental piece it was quite
different. An early composer might make

something like a ~~short~~ piece any time, or a

little short dance of eight or ten bars for

any instrument which was available; but when

he got to the end of his time he would not

have known what to do next. He would have

been very much in the position of that man of

you would be in if you were set down to

compose a symphony or a string quartet. You

Borden is a little more very than
near 70 in the original book

was ^{made} a copy of Lancelotti's
in 1563 - moved to Christ Church
in 1569

Call attention to the first Choral
book -

6. 27
ten

4

embarrassing

It is all

when

5/12

fresh

learn

all be

composers;

the space

ventured

as -

to ancient

and ~~the~~

very

some difficulties. I described to you last time

a musical piece which without them it took many
generations &
so on in
his words
the words
the music
make a
different
something
little she
am in it
he got to
have her
been very
you would
compose a Symphony or a string quartet. You

Colburn - notice of Cambridge -
was appointed Organist of Chapel
Royal ~ 1654 He died
a great John Compton

In 1625 he was appointed
Organist of the Chapel
Royal. Charles I. in his marriage
contract gave him a house
& manor house of 3 acres for which
he was to compose the Mass. He
caught the plague for him a day
in Westminster - was buried in the
Chapel.

6 7
ten

10, KENSINGTON SQUARE.

Simpson writes me about 1869 and
that former on one subject now, by
reason of the secretory duties that are
that kind of reason. that can bring letters
delighted with light and very kind. Many
thought it a very good thing by which you will
I presume for the benefit of that the subject and
entirely in my way of my time.

embarrassing
It is all
when
to be
fresh

Ball was again in 1813

Ball was again in 1813 and settled in
Lancashire. He went on the hundred days
to be in charge of the school and company
which was a common thing in that day. The
schoolmaster was for a Boyer!

dear
will be
composers
the space
mentioned

Vide ~~the~~ in note of which committee
of two books. Vide, the tenor - has been
they had said strong each time very early.
Baker of D.C.F.A.D. - June 9th 1869
Dreble ~~the~~ on his of C.E.A.D. - July 1869

as -
in ancient
very

very many of
series difficulties. I described to you last time

a musical piece which without them it took many
generations & so on in his words
the words the music
make a different
something
little she
any with
he got to
have been
been very
you would
compose a symphony or a string quartet. You

The form of playing then must have been
very limited the conductor's duties had been
any sort of artistic bonus - The instrument
must have been rather dull & unexpressive
- sound - The treble viol was
displaced by the Violin in Charles II's
time

Fanny

Charles II was a great violinist
Fanny says - I could hear the old
style of my mother's string quartet. He
was persuaded to take to a French with
himself of that style of M-decisions. With him
he always boasted afterwards about the Fanny
Maiden as he called it as to her as the
secretary - it would have been the matter dispute
but not a saying "have I not ears?"

symphony or a string quartet. You

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might be able to get to the end of eight or ten
bars; but then ~~about~~ the dreadful and embarrassing
question would arise of what to do next. It is all
very well to make a little time; but when
the end of the time comes how is the music to be
carried on without seeming to make a fresh
start, or break the natural flow of the idea.

In some respects a most unmusical modern would be
in a better position than the greatest ancient composers;
for a modern could at least fill up the space
between one time and another with some conventional
padding, such as is looked upon by some people as a
necessary feature in large compositions. But the ancient
had some to find out how to write padding; and the
very making of a time was not without very
serious difficulties. I described to you last time

one of
the ways in which composers of choral music managed
to carry on a long ^{movement} ~~composition~~; ^{how they used to take} ~~namely by taking~~
some familiar secular tune or a long passage
of plain song, and writing it in long notes for
one of the voices to sing; and then spinning
all sorts of curious webs of counterpoint around
it for the other voices. And they made their
movements last just as long as the borrowed tune
lasted. This served them as a principle of
structure; and enabled them in certain classes
of vocal music to get over that difficulty
of how to go on when the first phrase was
finished. But this ^{device} ~~principle~~ was to come
and limited to ^{last very} ~~go on~~ long even in choral

music; and is instrumented music though there ⁷ 19
an ^{to be met with} several devices which resemble it, there is no
type of movement of any importance which has such
a basis for its form. Even in choral music
they before long arrived at a more ^{freely} workable
principle to go upon when they thought of repeating
phrases over and over again in the different voices
in the sort of way we are accustomed to meet
with in figures. But in all such things they
were only able to go on for any length of time
continuously by the help of the words; and it was
in following $\leftarrow$ certain extent the sentiment of
~~expressed~~ $\rightarrow$ the words that they were able to
introduce expression of any sort into their music.
The development of expression in instrumented music

did not come till much later. In instrumental
music the composer has to develop the expressive
elements, that is all that ^{straight} ~~for~~ home to us
and touches us - it is out of himself; without
the guidance of - poets previous inspiration or
the associations ~~of~~ of religion and the
stories of sacred history. Instrumental music
has to stand by itself and be intelligible by
itself; and it ~~can~~ only be so by being
put into what we call some kind of form,
and by containing certain musical effects and
passages which people are able to recognize as really
expressing something to them, and showing there is
some way in which all this has to be

found out the composer first began to turn (78)
their attention to instrumental music. As I
have said they were just as much in the
dunk about what to do as most of you

would be if you wanted to write some great
works ^{like} ~~of the same~~ ^{of which} Beethoven or Schumann
left ^{as} ~~as~~ ^{such} ~~moving~~ examples. The matter

which I particularly want to you to lay to rest
is ~~that~~ instrumental music and choral music
are in such ways quite distinct ~~for~~ orders
of work; but it was only after long periods of
work by composers that these orders were
clearly ~~stand~~ ^{stand} apart and show themselves
as distinct in the highest perfection of notation

management apt to make them. In modern
times it is easy to see the difference between
a Symphony of Beethoven and any of the choruses
in his masses; or between a ~~2~~ string quartet
of Brahms and one of his 8 Motets for voices;
or between a ballade or polonaise or Prelude
of Chopin and a part song of Mendelssohn.
If there is any dependence of one kind of art
upon another in modern times it inclines towards
pure choral works leaving on instrumental forms;
in the early days of modern music it was quite
the reverse. The instrumental branch of music
had to begin & in many important respects by
imitative choral music.

(139)

The help which words afforded the composer both in
the sentiment he wanted to put into his music
and in the way of carrying on a movement
naturally made Choral music progress a very
long way ahead of instrumental at first. There
was also of course another reason I have
before alluded to namely the fact that the
human voice was an instrument they had
ready to hand; to while their mechanical
instruments had nearly all to be invented &
or at least very much improved before they
could have been any use for such instrumental
music as most of us care to listen to. The
result of this advantage which choral music
enjoyed was that one of the most important

kind of instrumental music had to begin by either
deliberately imitating the style and form of well
known choral compositions, or by ~~being~~ actually
playing such choral compositions on Madrigals or
stringed instruments. Up to Palestrina's time
instrumental music had a little position whatever
in the world of ~~art~~ music. Men had begun to
try their hands at such things here and there
but it does not seem as if this branch of
art was looked upon with anything like the
respect compared to choral music that it enjoys even
in the duller provincial districts in the present
time; and this was of course partly owing
to the fact that there was no form of independent

instrumental composition which was difficultly grasped and mastered to enable composers to make a strong impression with it. As long as it had to borrow its forms from another department it could not make any grand impression on its own merits; and except as showing early stages of forms of art which we have the benefit of in later sonatas and such works ^{the specimens} ~~they~~ do not give us any very great pleasure either. The most familiar types which were borrowed from those forms by the earliest composers who tried to write instrumental compositions, of any size, were the Madrigals. It is a common opinion in modern times that when the ~~the~~ writers for voices began to elaborate their madrigals very much, and to make them difficult to sing, they made stringed instrument called Viols play the parts with the voices to support them, and



finding the effect speaks they tried playing the
Madrigals on the Vols. alone - & this is testified
to by the publication of Madrigals about the latter
part of the 16th century as apt for Voices or
Vols. This is clearly a case in which the
instrumental music was borrowed very simply from
the old vocal forms; And the Canzonas which
appear in early Sonatas, and in a separate
works are held to be the descendants of this
kind of Composition. Now if they were not
the direct descendants they show their relationship
by the similarity of the form to vocal compositions.
I think a curious fact will help you to realize
the close connection of vocal & instrumental music
in these early days; and it certainly confirms it strongly.

One of the forms adopted by ^{early} writers for the organ was
the same Cange form: which is the repetition of little
bits of subject after closely approached to well developed
figures. ~~It~~ Among the most famous of organists
and writers for the organ in the latter part of the
^(about the time Handel was born,)
seventeenth century was one Caspar Kerl; and he
wrote a certain Cange in A minor which is
happily for us quoted in Hawkins History as a good
specimen of his style - Now this Cange is
identical almost note for note with the Chorus

of "Egypt was glad when they departed" in Handel's
Israel in Egypt. All Handel has done to it
is to insert a couple of bars or so in two places,
altering ^{only a little} them, much as a master might alter a
pupil's composition, and to add a very short Coda
of 3 bars. From which is further that the

Panama form was not only originally exactly like the
vocal compositions of the time in which it was used,
but that it kept that character so firmly that
a specimen which was entered especially for ~~the~~ an
instrument was capable of being turned again by the
opposite process into a Chorus in an important
work like the Israel in Egypt, with only very
slight ~~and unimportant~~ changes; such as you only find out
by looking carefully for them. Explain The view taken
by early writers upon music seems to have been that
the Panamas resembled Madrigals, but were less
elaborate. - That ~~that~~ ^{they} admitted of little figures and points,
and were not commonly limited to 3 parts, possibly
as more convenient to a player. There does not
in the end seem to have been any definite principle
observed in making them, but most of the examples
from Desobry at the beginning of the seventeenth century

1912

~~Handwritten~~ to Bach's & in Porpora's examples, totally
for me in the eighteenth is that they were works,
in a kind of focal style, but not so strictly
limited in the way in which the subject was given
out and answered as well developed figures. Of
Canons we must take more notice later on. The
thing I want you to remember from all this so
far is its close connection in its origin with
vocal music.

~~It appears to me that the early Dantones which were~~
~~favourite forms of Empere~~ Another form of composition
which was a great favourite with the early writers
for instruments was the so called Dantone or
Fancy. It appears to me that in principle most
of them resembled the Canons very closely. Sometimes
they may have been a little looser; but on the other
hand being on the same as we could be with

when they make a continuous whole they are based upon
a similar treatment of little phrases through, like
elementary attempts at Dupres. We gave you an
example by Gibbons of a Fanny in three parts last
term - & you will remember I called your attention
to the way in which a little phrase went on being
repeated most of the way through. There is a very
fine and massive Fantasia in four parts ^{also} by Gibbons
which is the ^{collection called} Parthenia ^{of James 1st, times} & in which the works are all
for a keyed instrument. ^{But the music for keyed instruments requires special attention} The Parthenia was
printed in 1611, and ^{therefore the} ~~was~~ ~~music~~ works contained
in it must have been written very near Palermina's
time - Some of them were probably written actually while
he was alive. It was within one or ^{of being} ~~two~~ ^{early} ~~the~~ ~~first~~
books ^{ever} published of works for a keyed instrument. No
~~such~~ ~~works~~ books I told you of last term namely

Queen Elizabeths Virginal booke & Lady Nevils booke
was not printed. Now ~~I think~~ these collections ^{together} ~~are~~
a very good ~~an~~ idea of the sort of music which was
written for the keyed instrument with strings, ~~and~~ ^{which}
wings us almost at once to something more independent
of itself; for it has ~~so~~ different character in the whole from
the music written for the organ or the group of
stringed instruments played with the ~~bow~~ ^{bow} which they
called a chest of viols. ~~I guess~~ I think ~~the~~
very few reasons for this may be found without much difficulty.
The ~~likeness~~ ^{likeness} of a group of stringed instruments to
viols is the fact that they had 5 or 12 ~~or~~ ^{or} rather
~~in~~ ^{separate} parts would serve as an additional bond of connection
in the music which was derived from these two ~~different~~ ^{different}
of means of performance. And ~~less~~ consequently the

fixed or (anyone type provided in instrument)

music for ^{combined} stringed instruments. The Organ ^{again} was

connected strongly with combined voices & choral
music, by Association; as the instrument had been
used for little else for centuries than to play
the parts with the voices & is the counterpart
Music of the Church; and a habit of that sort
is quite sure to go on when it is once firmly
set. In fact I should think most of you

hardly require telling that early music for the
Organ from Frescobaldi onwards was essentially
contrapuntal in style. But the tendencies

of the domestic keyed instruments were different -

Here the performer & the composer had somewhat
different associations. Still even after the manner of the

Canyons are not so frequently to be met with.

They were not excluded of course, for I have already
told you of the fine *Fanteria* in St. by Sillman which
is in the *Panthia* as a proof to the contrary. But

is in the Pantonia as a proof to the contrary. But
even that may be possibly construed in style as an affirmation
But there is evidence ^{no} that the composer ~~is~~ ^{was} ~~the~~

~~But~~ ^{even that} there is evidence ^{now} that the ~~comproves~~ ^{was} ~~substantiated~~

more inclined to give their ~~first~~ performance something

a little more genial to do it and a little

have such ^{good} ~~introduction~~ something of an ~~introduction~~ ^{opportunity}

for the individual player either in the matter of
phrasing and expression or in execution. And

than ~~less~~ something rather more indeterminate
of the vocal branch of art than the music.

written for Vols. - In these collections there

is in the first place a large proportion

of dance music; such as Rags, Galliards

Almanes, Lys, and so forth. But you
must not forget that these dance tunes
taken by themselves ^{do not} represent much of a
development of instrumental music. They do
not in themselves represent much more than
the eight or ten bars which I have already
talked to you about ~~mentioned~~ ^{to you}: which many of you might
be able to produce decently enough. The
difficult problem is how to make more of it.
We have ~~now~~ ^{before} gone through the ways in ~~the~~
which a lengthy work could be made for
voices, by spinning counterpoints round ^{about} a long
tune, put into longest possible notes; and with

have considered the way in which another form like
the primitive form was ^{arrived at} ~~made~~, ~~by~~ when composers
made a work hang together by repeating little
phrases & in various parts through the work. Now
we come to a new order of form which has much
more of a genuine instrumental character about it;
and this is a very important matter -
But in order to understand this I think it
will be as well if you realize the situation a
little in your minds. Just suppose some

of these interesting ~~old~~ people of old days like
Philip Sidney, and Leicester
Anne Boleyn and ~~Palmer and Leicester~~
and Edmund Spenser, and Shakespeare and other
worthies whose names are less familiar! you meeting
together to enjoy some music. A great player as
the virginalist ^{like John Bull} might be introduced to make music for

them; & he was likely to want to please them as well
as to astonish them. So he would probably play one
of their favourite dance tunes or one of the few
timeful songs ^{in existence in those times} but that would not take more
than a minute or two, ^{and what was he to do next.} ~~and~~ It would be
enough to make them dizzy if he went on
playing one little dance tune or song piece
after another just as they came into his head.
He must clearly find some better way of
entertaining them. One way of course would
be to get a dance tune or two together
that had some clear connection of key, or a
fair ^{connection} ~~contrast~~ in style and use a set of
them ~~for the whole~~ as if they ^{belonged to} ~~were connected~~

and served to illustrate one another. That would
keep his audience going for a little with more
system than with a chance medley of pieces.
But better still, he might play any favorite
time over and over again; but not exactly
the same each time, but with ^{such} ~~the~~ variety
as his store of finger passages, and ornamented
figures, - scale passages would suggest. And
when he began this way he was ^{sure} ~~sure~~ to find
out by a little experience that something might
be gained by introducing some sort of order into
the ^{successive} way, in which he treated the original same
time. After a bustling lively version of
the original with greater runs ~~out~~ up and down

he would find a little strictness in the treatment
very effective with his audience; and at another
time if he ^{had} managed to get a plaintive turn
into his way of rendering his original, it would
have good effect to follow that ~~last~~ by a version
which had a more cheerful and hopeful character.
And so by this means he would surely be
led to a pretty effective & kind of ~~the~~ that
~~kind~~ ^{sort} of form which is call Variations. A
composer like John Bull would no doubt be
able to keep ^{an intelligent} audience of his time well
interested for a long while by the way he introduced
his science and fancy and knowledge of proper
possibilities into a set of variations as a favourite

time of any sort. And there was really scarcely
any other way of keeping on for any time at
the Virginals or Lute or Harpsichord which would not have
taken a ~~great~~ number of prelections of very wise
and earnest composers to arrive at ^{that is to say} ~~it is~~ ^{of} ~~the~~ ^{kind of pieces}
not to be wondered at that the ~~form of such~~
which strikes our notice ^{both for quantity and quality} most in the early
collections of ~~instrumental~~ music for Virginals or
Harpsichord are the sets of Variations. There
are numbers of them ~~by~~ ⁱⁿ on lute and, and
on popular tunes by Birde, and by
John Bull and by Gibbons in the Parthenia;
and by the same and other composers in the famous
Virginal book. Of these most worthy composers

Birde was the oldest and Gibbons the youngest.
Birde was born about 1546, so he was quite a contemporary of Palestrina.

~~But~~ He was a friend and pupil of Tallis.
~~Bunte~~ was a Somersetshire man, and was born about 1563;
Bull was looked upon as quite the greatest performer on the Harpsichord of his day.
~~He was quite a contemporary of Palestrina.~~ He was

appointed organist of Queen Elizabeth's Chapel in 1591, ~~and~~
nearly ten years before the production of the Purcell of Peir, & the

beginnings of what we call essentially modern harmonic
music. ~~John~~ Orlando Gibbons was born about 1583

so his work appears to overlap the beginnings of modern
music more than those of the other 2 - ~~X~~ but

nevertheless in fact he was a thorough representative
of the old school, & doesn't show in either

his instrumental or vocal music anything but the
first influences of the old kind of contrapuntal art
just as they appear in Bird. There were ~~also~~

a good many composers of instrumental work, ~~and~~
which are still to be seen in the Virginal book, such
~~as these two~~ but they are not up to the mark of Bird & Bull & Gibbons
as Family ^{or Church} and fitter - ~~and~~ there are even

pieces by Tallis, but these are not properly speaking
Harpsichord pieces, but movements for the Organ & ~~to~~
to be played secundarily on that ~~the~~ instrument.

to the Variation & Fugue

The next most noticeable item among the old pieces
are the Preludes. One might suppose that these
were derived from the sort of loose casual ^{extemporary} flourishes
~~that were~~ made by lute or virginal players as
preparation for songs. They seem to be a little
more than irregular passages of scales & small
arpeggio figures ^{or quick figures} based upon ~~the~~ a few simple
chords, which the composers of those days had left
to value a little in themselves. ~~But though~~
^{these pieces} ~~they~~ haven't much interest to us as music they
have a special historical interest in showing the

earliest attempt at treating chords as chords in
the modern way is what we call preharmonies
times. It shows how musicians by ~~getting to~~
hearing the simpler concords in their contrapuntal
music were getting to realize them as substantiated
parts of musical effect, & getting also to use
them with some sort of system. We tried
some early examples of Caccini and Cesti last
term in discussing the beginning of Opera; in
which they used the simple chords as a sort of
foundation or lump of sound to rest the primitive
imitation upon. ~~In~~ ^{So also} the Preludes we have much
the same principle, only the chords are used
to rest these simple scale passages upon; and
to the fingers of the virginal or harpsichord player
there is much the same ^{position} ~~effect~~ as the ~~very~~ simple passages.

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of the ventrator & the singer. It really is
extremely interesting to see how musical instincts
in such cases as the octaves theory. For these
early composers ~~often~~ after him upon a kind of order
in succession of ~~new~~ chords which anticipated the
treatment of the same materials by the Italians
who started what they called the New Music
some years later, quite independent of the composers
of the purely contrapuntal school. I mean those
composers Peri, Caccini & the Cavaliere whose
works we discussed last term. And it is
noticeable that the older writers while they could
still combine the vigorous counterpoint & their
almost unconscious experiment in harmony produced
a much solder & finer class of music than
the revolutionary artists of the beginning of the 17th century.

John Bull seems to have had a special leaning
in the direction of such experiments, and to have
gone in for times with a harmonic flavour to in-
crease more often than his greater composers.
But it must be confessed that sometimes
he chose some sometimes very simple, and
unsatisfactory to our ears. The example

of this which I should suppose is the most curious in
all the music of that time is a little work which goes
by the name of Dr. Bull's Jewel. This consists of
a string of little ~~pieces~~ ~~times~~ ~~of eight bars each, with~~
~~variation~~ ~~each~~. The first of which is given at is
Major and followed by a single variation; then follows
No. 2 which is in f and is followed also by a variation;
then comes No. 3 which seems to begin in B^b and
then gets into C, and after passing through B^b again ends

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c f. There is a variation on this also and
another time ~~that~~ on the same plan with another
variation which concludes the whole series. So that
any how the performance begins in C and ends
in f; and the way is, kind the other ~~trans~~
transitions by which is a not conclusive argument
in favor of the view that composers under the
influence of the Church mode (in which these
old pieces ~~was~~ in the Virginal books were written)
were shut out from realizing the principles of
key ^{and harmonies} ~~s~~ which are familiar to us in these days till
a new principle of developing music was found.
In fact the progression in these pieces to what
we call the flat or minor seventh degree of the
scale is the result of that absence of the leading
note in most of the ecclesiastical scales which I told

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yr about last term. Illustrate.

These solid old English composers have the honour of
being almost alone at the head ^{the earliest} of a ~~instrumental~~
Music of any interest to speak of; for there is next
to nothing of the sort remaining by composers of
other countries ^{at this time}. But ~~at~~ ^{by} the beginning of the
next century a vigorous start ~~had been~~ made in many
other parts of the civilized world. The ^{of instrumental music} composer
who ^{was} is generally held in most esteem at that
time was Frescobaldi. He was an Italian ^{said to have}
^{been} born in Ferrara ^{near 20 years after} in 1601. ^(Date not certain perhaps 1591) He has the reputation
of being the founder of modern organ playing; and
^{the matter in which improvement is said to be found}
~~in the point of improvement~~ in his works on those
of his predecessors ^{is that} ~~seems to be~~ that he used passages
of a freer and more rapid character ~~than~~ for his
instrument than had been commonly used by ~~the earlier~~

in other words that he began to use forms of ²¹ Musical
composition which ~~had till then~~ for the most part consisted
speech which was genuinely instrumental, instead of continuing to ~~use~~
~~themselves with reproducing vocal works or these~~
arrange vocal notes or use vocal passages on an instrument
~~by~~ ~~instrument~~. That is to say he made a definite
and this is a definite ~~step towards~~ & important step towards
~~step towards~~ separating instrumental music from

choral music, & establishing its independence as
a separate form of art. He arrived at something

more like a regular instrumental form than
~~it has been known to~~
can be found in ~~the~~ previous works; and in
other kinds of composition ~~such~~ too he seems

to have approached more nearly to a genuine instrumental
but it must be confessed that the extent of his progress is very small, & the instrumental style still little
style. Bunsen in his history says that ~~the~~ his

first work called Ricercari & Canzone was the
first specimen he had been able to discover
printed in score and with bar lines. You will
remember that I told you the old contrapuntal
music of the Church ^{for women} was written without bars is an

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some of the words; as the only bar lines they used
were marks for taking breath. Frescobaldi also
published works called *Toccatas*; and the brings
us to yet another name in Instrumental Music.

Toccatas originally meant no more than a piece
of quite indefinite form for a keyed instrument.
The word being ~~derived from~~ the Italian *Toccare*
to touch; meaning of course a piece of any
sort which was reproduced ^{or played} by touching the keys.

He published a collection of this sort called
Toccatas per Cembalo at Rome in 1637; which
Bacon says are "embellished with the fashionable
division and pieces of the times" in which they
were written and are not of such solid value as
his *Canzonas* and the "*ricercari*" which latter were

Much the same as the Fancies or Fantasias we have
already discussed. With Frescobaldi is connected
one of the earliest German representatives of
instrumental music called Froberger, who
was sent by the Emperor Ferdinand III on account
of the musical genius he showed when young to
be a pupil of Frescobaldi in Rome. Froberger
flourished about the middle of the century, somewhere
about 1650. He seems to have followed his masters
lead and produced Toccatas which are very
solid and noble in style, and give an excellent
idea of the sort of principles upon which composers
wrote such things in his time. They are often
divided into long passages of different times & ~~the~~
~~intervals~~ like separate short movements run into

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one another. For instance ~~an~~ some of them begin with
a short vague slow movement in the style of an
elaborate Prelude, & then pass into a
quicker movement in a fugal style, and the
end is a quick movement in some lively time
like the 12/8 of a jig: ~~and it ends~~ ^{which} ends with a
few bars ^{which} in character like the Prelude. This
seems to have been the type of the early Sonatas
even till Bach's time: which many of you will
observe to be quite different from the modern type
of Sonata: which for some reason has come
to mean a ~~movement~~ piece in which the movement
of rapid notes is constant throughout, as in Schumann
and other modern works of the kind (123 —)
Debussy also has the curious fame of having tried
to derive a kind of programme music. One of his

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works was supposed to represent the passage of an
army across the Rhine, and the danger the
army was in; which he ~~expressed~~ ^{expressed} by ~~cataracts~~
~~of water~~ "in the old writer has it" twenty six
cataracts or falls of water" and the old writer
on the subject supposed "to give a very lively ~~represent~~
representation" of their troubles. ~~Another~~ ^{Other} German
composers of this time or a little later seem to have
been fond of these sorts of experiment: as the
famous organist Buxtehude for whom Bach had
a great respect tried to represent the motions
of the planets, & Kuhnau, (one of the ^{earliest} ~~earliest~~ ~~earliest~~
writers of definite suites & sonatas) published a
set of sonatas called Biblical stories in which
an old writer found a lively representation

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in notes of David fighting Goliath. Of Kuhnau
I shall have some more to say presently. There
are other composers and other things to be considered
before his turn properly comes.

Contemporary with Dr Froberger was that Capricorn
Karl whose Canzons ~~and~~ Handel adapted
in Israel in Egypt. ^{as} I have already told you
~~about~~. He also wrote Sonatas for Cembalo

like Froberger and is much the same style;
that is, decidedly finer than the types of Frescobaldi &
^{contaminated} very different to the style of our Englishmen.
(Illustrate - just Octaves & arpeggios -)

We are now arriving at a point when instrumental
music was becoming generally diffused in Europe &
and it is time to look back ^{yet again} and see the

kind of form which composers had developed for ²⁴
themselves. First we had the Canzones, which

were like the Madrigals in the beginning, and
in the hands Frescobaldi & Kerl and then were
developing into something more like regular forms.

Then we had the Fantasia or Fancies for
Viola or Cembalo or Virginal or Harpsichord

and their near relation the Ricercari. Then

we had the sets of Variations or Dance tunes
or popular airs; & in which the earliest signs
of genuine instrumental music made their appearance,

& then we had the Potpourris which were played
like an extemporaneous flourish with the dance tunes
or airs; & now lastly the Souvenirs began to

show a continuation of different forms, for part of

then we like elaborate preludes, & part like
figures & part sometimes like dance tunes.
And this brings us to one of the earliest
stages in which different ~~little~~ forms are
combined together. After men had got hold
of the separate items in this way it was
time enough to make the works fuller longer
& more comprehensive by combining them into what
we may call a composite group of different styles
of expression; and as we ^{have} had the most perfect
sample of it in our ~~modern~~ sonatas. This is
the earliest stage of modern instrumental music,
in which men by the middle of the seventeenth century
had managed to arrive at something of a definite
style of instrumental expression, & a definite class of instrumental
movement. In which ~~English, Italian & French composers~~ ^{both in England & France} ~~the~~ ^{Paris}

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Both the Canyons and the Doreater illustrate the
quality in themselves to a certain extent. That is to
say in both of them we find occasionally a ~~group~~
a series of divisions or paragraphs which are more
or less independent; though being different in speed
or character, or time signature or some such
quality.

But in the next step is the
development of instrumental music they in their
turn were more or less elevated in to larger forms.

This next step was the process of establishing and
defining certain principles of ~~arranged~~ grouping
the various movement or divisions which went to make
up a big instrumental work; & this must be
regarded as the most important part of the work done
from the middle of the 18th century to the middle

of the eighteenth century. This is speaking simply
between ~~1650~~¹⁶⁵⁰ and 1750 the matter which seems
most prominent in the history of instrumental music
is the way in which composers were trying to settle
on the most effective and complete form, ^{a succession} in which
they could group their various individual forms, such
as the ^{Prelude} ~~the~~ (Cinqme), the Fugue, the Sonata, the Dance
suite, the ~~same~~ groups of variations, ~~the Prelude & 10 folk~~.

Now it was natural that they should begin with the
~~hand~~ simplest forms they had; & you have already
seen that the idea of grouping dance tunes
was seized on ~~too~~ before the important year
1600. But the original group of Prelude
Jalliard & Pavan which was so popular about dance
Elizabethan time did not hold its ground long after

the beginning of the next Century. I suppose ~~the~~ ^{the} ~~26~~
both of these dances began to be out of fashion as
dances; and more depended on that in those days
than it did later. For in the later times, as
for instance in Bach's Mattheus & Handel
the composer chose dance measures ~~for~~ merely as a
form to put his music into & not with a view to
having them danced; while in Queen Elizabeth's day
the best & most serious composers wrote music for the
dances which really were danced; & ~~so~~ with a
view to their ^{really} being used, ^{much} as the modern jiggle
which is served out at so much a ~~the~~ mile or
under the name of Valse or Polka
leaves ~~on the case~~ ^{may be} for use in our modern
Ball rooms. The dances which ~~were~~ began to supplant
the Galliards & Pavanes etc in musical circles all over

Europe, were Allemandes ~~or~~ ^{or (Quadrilles)} ~~(Quadrilles)~~ & fig. 8's. Of these
the first was always a still kind of movement, in
four times, the second a rather complicated one in
some form of three times, & the fig. 8 a jolly lively
forward & backward kind of measure in some combination
of ~~quite~~ three - ~~that is~~ ^{that is} groups of three short syllables.

In this group you must observe that there was
no regular slow movement. The Allemande was
a more or less stately kind of movement but
it was more fit for a dignified beginning than
the ~~typical~~ ^{kind of} ~~means~~ of sentimental or emotional expression
that has come to be looked for in the waltz movement.
& Without some such movement the group of waltzes
was obviously incomplete; & to supply its place the
dance called a Sarabande was introduced; and what

in the end became the most interesting of all the Suite 27
movements; and the one upon which the work as a
whole in a musical sense seems to hang.

When this was introduced the group became literally
complete; for the ^{little} series represented a comprehensive
variety of ~~of~~ character, in which ^{movement} each ^{seemed} as a good
set off to the others. The Allemande was a

solid, ~~quiet~~ quiet, stately beginning; the Courante
contrasted with it as of a more lively ^{character} and quick
motion; but still more inclined to serious inquiries —
rather restless than active with gaiety —
than unconstrained merriment; To the the Sarabande came
as a serious and, after expressing grief — It aimed
at a higher degree of beauty than the other movements;
and was the chief point of contrast, which as it was
defined by its character the whole principle of the group.

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As it stood alone as the characteristic slow movement,
~~and~~ with which all the other movements were more strongly
contrasted than they were with one another. The
last of the ~~series~~ series ^{namely} ~~the~~ the Lig went off in meriment
and unconstrained jollity; which was of course in
strongest contrast to the Sunbade but also with the other
two, ~~especially~~ is as much as they were ^{far more} ~~always~~ solid &
restrained. So the group ^{may be taken as the} ~~separate~~ ~~group~~

first complete & satisfactory balance of movements
which composers arrived at so far as to accept it
very generally - and you may take it as representing
~~the one hand~~ the four types of the
"moderate dignified style, (14) the quick but restrained
& rather consciously clever style, (15) the impassioned slow
style, (14) and the reckless headlong merry style. And this
as you may observe covers a good deal of ground and
means of contrast and balance makes a very good & complete group -

Now composers did not arrive at this all at once, nor were they ever absolutely tied to it - But in beating about the bush & trying all sorts of experiments with different orders of dances & similar movements they in the end came to adopt it as a sort of typical nucleus to which all else was either casual variations or unessential accessory. Some composers hit upon it the first quite early in the century, and some thought using it as the orthodox group was & well on into the next century varied it pretty often with additions or occasional variation of the order. The excellent solid old master Froberger whom we have said a word about before today appears to have published a Suite in this form as early as 1649 i but the appears more to have been a stroke of good guess work than decided conclusion. In fact composers must

but have suffered under rather severe temptations; for the
choice of variety that the more adventurous spirits had
to experiment upon was prodigious: as quite a small
suggestion of the scope of familiar dance types, you
may think of all this in as has already discussed —
the namely the old Salsal & Pava; which stood
in the same relation to ~~them~~ ^{people in those days} as the Minuet does to us —
the familiar ^{group of four} ~~four~~ by: Allemande, Comante, Salsalade
and you; & then ^{over & above the border then} ~~the~~ the Minuet,
the ^{or Ceille} Gavotte, the Bourree, the Anglaise, the
Passepied or Passecaille, the Lure, the
Chaconne, the Broule or Brawl, the
Rigaudon, ^{or Rigadon} the ~~Ceille~~ the Siciliano, the Marche,
and many others. And as if that was not

sufficient to build the then they had the attraction of
the Douala, the found or found base - the

and the Rondo
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to further & further
most distinguished

Copernicus' programme music.

{ Bygone & kindly melody
{ monkeys & normalcy
{ Insalubrious
{ men in play

~~the~~ used each and

me or another in

a suite; but they

Copernicus & Bach

C's Sacredness of Com: Suite
B's Do of Com: L. Aug.

C's. Humoresque - A

B's Do Do. S. Aug.

method in them

they kept to the

main pillars of them

then regular order:

movements as

there is. Of course

it as an independent



but have suffered under rather severe temptations; for the
choice of variety that the more adventurous spirits had
to experiment upon was prodigious: as quite a small

suggestion of the scope

may think of all the

the namely the old

in the same relation to

the familiar ^{group of four} ~~four~~

and you: &

the Lavette ^{or Cebell} the

Passepied or Pas

Chacome the B

Rigandon ^{or Rigadon} the ~~Le~~

and many others.

sufficient to hinder them they had the attractions of
 the Sonata, the ^{movement on a} ~~ground~~ ^{ground} bass - the
 Prelude & the ^{and the Rondo} ~~Santana~~ yet further to perplex
 their choice. Now ^{the} most distinguished
 and sterling composers ~~at one~~ used each and
 all of these forms at one time or another in
 the class of work which we call a Suite; but they
 did ^{ultimately} come ^{to} observe a sort of method in their
 madness. That is to say they kept to the
 four we have named as the main pillars of their
 edifice, and ^{put} ~~kept~~ them in their regular order:
 but added ^{to} them supernumerary movements as
 much more musical value than in. Of course
 the most natural movement to add as an independent

are to begin with - So we often come across a
Prelude before the Allemande - & sometimes,
we meet with another movement equally answering the
purpose of a Prelude and not being a dance movement
such as a Toccata a Fantasia, and even a movement
which for reason I will ^{try to} explain later - was called

Sinfonie. The Order of Allemande and
Courante they altered less than ^{that of} any other pair
in the group. In fact it is a very curious piece
of conventionalism that the pair is to be met
with in numerous proportions, I should think more
than 90 is a hundred of all the Suites we
can see from almost the earliest times in which
~~we can find any definite traces of such a~~
~~thing.~~ The next point in the group

the interval 37

which composers varied most frequently was between the
Sarabande & figure - In this position they placed
at different times all sorts of different dance tunes;
which were all more or less related in general
~~character~~ as being lighter and more human and easy
in character than the earlier movements. The
most noteworthy of these were the Bourrees, Gavottes
Minuets, and Passepieds. They all had the
spirit of being aimed at pleasing the audience more readily
and having in general a lighter and more immediately
attractive qualities than the earlier movements; and that
is the obvious reason why collectors of musical scraps
out of his works for the benefit (or rather temptation)
of an easy going and light hearted public ^{in these days} - generally
fill these Bach Albums and Handel Albums &

so far exclusively with specimens of this branch of
the suite form. In the palmy days of
suite making they were looked upon rather as
superfluities - & were called in a lump
Intermezzi or Galanterien. It remains only
to say that the fig was occasionally, that
is ~~scarcely~~ rarely, displaced by some other lively
movement such as a Chaconne, Grand Bass or
Ronde, & thus I hope you will have
a fair idea of the principle and scope of this
first of ^{his} modern instrumental forms -

Now we must come to the composers and something
of the way in which they treated their works.
The dance tunes they used supplied them at once
with ^{one very important} ~~the~~ advantage, ^{which was} that the connection with

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and dependence on Vocal music was from the
first more remote. That is, ^{to say} the same times
they used had a different ^{point} ~~to~~ to start from
than the forms of vocal music associated with words.
They began upon rhythms and the impressions in the
composer's mind of certain expressive features of the
lines which have been known from time immemorial
as dances; consequently the instrumental style
is almost from the first more individual, and
more genuinely instrumented than is such offshoot
of Choral forms of art as the Canzonas, Rhapsodies
and even Fantasias. In the ^{movements which} ~~parts of such~~
we have the most characteristic living and general
character of dance times, such as the figures, gavottes
Bourrees and Sarabandes there is scarcely a trace of the

several Choral styles even in very early examples. The
composers who left the most important specimens of this
kind of work in its earlier stages were Froberger,
Lulli,

Buxtehude, (Bachs principal forerunner in Organ music)
Chantournieres

Johann Krieger, ~~Purcell~~ Dr. John Blow, Purcell,

& a Dutchman called Locillet, Kuhnau, and

most important of all Corelli. The style of

nearly all of them is rather immature and stiff on the

whole. They often strike upon something happy and

timid for one movement or so, and remain for the

most part dull and ineffectual in all the rest. Corelli

only seems to have made something of a definite success

in style and expression, and mastery of his instrument.

born in 1668 and became literally early in life
He was ~~the~~ Claricist to Louis the XIV of France;

he took a systematic view of the way to deal with his

instrument and was probably the first composer who achieved

33 79
a perfect and complete instrumented method. ~~This for~~ But
of course he did not arrive at this entirely out of his
own head, in any way the connection of his work with
his predecessors is apparent. In France they seem
to have been coming to a good understanding of the
management of the harpsichord and then pushed way to make
their music for it for some time. There had been
a composer named Dumont in the field ~~some time~~ ^{a good while} before,
who had some idea of a harpsichord style; & some
people ~~and~~ even attribute the ~~formation~~ ^{formulation} of the greater
French Harpsichord school to Couperin's master "Jacques
de Chambonnières", who was also first harpsichord player
to Louis XIV & and published music for the instrument
as early as 1670 when Couperin was only 2 years old.
But Couperin also drew on another branch of art for
much of the style and management of the pieces, he grafted together
under the head of Suites. In fact there is an evident

connection with the theatre in these works. & for though the movements are sometimes called Allemandes, Courantes, Sarabandes and so forth; they are even more often called by various fancy names; so that in reality they are like strings

of little Ballet pieces. In some we can trace ^{an entire} connection between the pieces, just as there might be ^{running through a whole series} of ballet tunes ~~in~~ on the stage. For

instance ~~the~~ ~~of the~~ in the eleventh suite we have a series representing ~~the~~ a festival of the Ancients and divided into acts. ^{one number} is called the Potatoes, another

^{hurry of things} "Voleurs", ^{beginning} et les fous; "another" Jugglers, Jumps and ^{the monkeys & the bears} mountebanks, and another "In which ~~and~~ on

~~the people who~~ ~~at last acts~~ ^{the people who} got married in the service of the ancient ministry", and the last is called "Disorder

and flight of everybody concerned at the outbreak of the Drunkards, the monkeys, and the bears". ~~This points~~

~~to a very important tendency of French music of the time~~

~~It is not the beginning, but at any rate it is a~~

This possibly was not the beginning, but at any rate it is a
very remarkable sign of a tendency which may be said to have
affected French music ever after. ~~This is the liking for~~

~~making instrumental pieces as illustrations and musical expression~~

It is very likely that Copland
of ~~definite ideas~~ really imitating
was following the example set by the strings of dances

or Ballet airs (as they were called) in the early French
Opera; such as Lullu's. And he certainly hit upon

a path which was congenial to the French mind; for
the next most distinguished representative of ~~French~~ French
music namely Rameau ⁽¹⁶⁸³⁾ left a wonderful number of pieces called
by such names as Le Lion, L'Agreste, Le Timide,
"The call of the birds", "The tender plaint" and so on.

~~And if one calls to mind the soft quality of French music~~

and this has been a characteristic of French music ever since.
taken naturally to writing

French composers have never ~~with~~ Sonatas or Symphonies, or

any work of importance in the lines of the highest of these kinds

of instrumental music, But they ^{prefer} ~~the~~ pieces which they can
name to, so as to be able to think of something besides the music when they hear
but a ~~name to~~, rather ^{the} ~~the~~ ^{pieces} are on the scale of pianoforte
pieces or large Orchestral works. So that ~~these~~ really
appear to be a rational trait, ^{of character} ~~which is illustrated in~~ the
common origin of ~~and the~~ ^{little} characteristic pieces of Corelli & Rameau, and ~~the~~ ^{the}
big Orchestral works of Berlioz or Saint-Saens;
such as Harold in Italy, The Episode of the Life of an
Artist and Ophelias spinning wheel.

But Corelli had a much greater honour than this, and
~~exercised an~~ ^{exercised an} influence which ~~he~~ shared & is far more important
artistic results. ~~He~~ I have told you that J.S.
Bach seems to have deliberately chosen models in different
departments of art ~~to copy~~ & began to make his own
works by copying these before. For instance he began his
unaccompanied compositions for Violin by copying Vivaldi's Concertos;
& much ^{the style of} of his Organ music ~~style~~ was the fruit of the
study of Buxtehude's works. In the same way is

developing his. Suite he appears to have chiefly followed
Conferin. Of course he did not follow him in
making ~~the~~ little pieces with rances, but ~~the~~ in the structure &
style of some of the regular dance movement.
most (for instance) one of the most striking characteristics of the *Canante*
especially the *Canante*; ~~but~~ ~~even~~ Conferin's hand
~~the~~ ~~the~~ was the very singular qualities of crossing rhythms.
occasionally $\frac{6}{4}$ & $\frac{3}{2}$ in an eccentric way. ~~But~~
in the course of the piece. ~~But~~
in early days this had been restricted to the last bar in each half; but later with Conferin it then
carried him to the utmost extreme, even to the extent of
making the Right hand play in one time and the Left
in another. Bachs Allemandes &
Sarabandes are also sometimes
like the best of Conferin's In other movements such
as the *Agnes*, he is more in accord with ~~the~~ ~~more~~ ~~of~~
usual characteristics of German composers - and he certainly
differed in one ~~marked~~ ~~marked~~ point very strongly from
Conferin - For Conferin was extremely ~~fond~~ of *Rondos*,
~~something~~ ~~there~~ ~~are~~ ~~some~~ ~~on~~ ~~Suite~~ ~~but~~
~~but~~ Bach hardly ever introduced such a thing in a Suite.
There is no in a *Pavane* - (minor; but even that

(Confine's Rondo is a simplest possible plan - illustrate)
is not like Confine's Rondo. The use of them by
Confine is a further illustration of the connection of his Suite
with the opera; and the absence of them in Bach's works is
a further proof of his instinct for keeping his art from
Jure. X The Germans in such things always have shown
instincts which give them softer aims & stiller and broader
styles of expression. We miss in Bach the tony prettiness
of some of Confine's & Rameau's pieces; but of course we
miss in them the largeness & depth of feeling which we find in Bach
and some other Germans. The characteristics shared
by Confine & Rameau are however not by any means to
be despised; and they come very early into the field
as representing the definitely attractive elements ⁱⁿ of instrumental
art; independent of the associations of conversational ^{figures} ~~phrases~~
or vocal turns & types of ~~figures~~ phrases; & we shall have
to give them more consideration later.

Of Bach it is to be said that he occupies much the same
position in relation to the Suite that Beethoven does to the
Piano Sonata. His works of the kind are at such

a level of perfection within the limits which his instrument
of art itself permits that he has almost

Sinter

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Barb.

Handwritten

Sinter writers from the
his Sinter is on an ~~average~~
I have described by.

with Allemande, Concerto in
to have the ~~same~~ after

Intimezzi in the shape of
some Anglaise Passepied
to for ~~the~~ first (i.e. : bullet airs)

alone - (you i. & a Prelude
begin with in the larger dates
not in the Sinter, Française



of more interest to the order
his works.

The French Sinter was written before 1723, the
English Sinter about 1726. The Partitas were

(Carpenter's Rindos - simplest possible plan - illustrate)
is not like Carpenter's Rindos. The use of them by
Carpenter is a further illustration of the connection of his Sinter
with the Opera; and the absence of them is
a further proof of his instinct
Jure. X The Germans in
instances which give them softer
styles of expression. We miss
of some of Carpenter's & Rameau
miss in them the largeness & depth
and some other Germans.
The Carpenter's & Rameau are to
be despised; and they come
as representing the definitely attra-
active is independent of the ac-
on vocal lines & types of ~~for~~
to give them more considerable
Of Bach it is to be said that
position is relative to the Sinter that ~~is the~~
from Sinter. His works of the kind are not such

a level of perfection within the limits which his instrument
and the kind of art itself permits that he has almost
driven the works of other Suite writers from the
field. The plan of his Suites is on an ~~average~~ ^{level}

average just that which I have described to you. ^{1/2}

The nucleus is almost invariably Allemande, Courante in
Sarabande & Gigue - & to these he ~~sometimes~~ ^{often} adds the

Polonaise, or Intermèzzes in the shape of
Loure, Anglaise Passepied
Minuet, or Ficc ^(i.e. : ballet airs)

~~as to~~ ~~before~~ between Sarabande - Gigue & a Prelude
or some such movement to begin with in the larger Suites
Anglaises & Partitas; but not in the Suites Françaises

It is noticeable that he is more strict in the order
of the later than in the earlier works.

The French Suites were ^{probably} written before 1723, the
English Suites about 1726. The Partitas were ^{all}

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published in 1731. When they were written seem difficult to A.
discover.

The French Suites were so called possibly
because they specially followed out models as Couperin. The ~~English~~
name "English" is rather a mystery. Forkel Bach, biographer

said one of Bach's sons told him it was written for an
 distinguished Englishman. On the copy which appears & he

in John Christian Bach's ^{the youngest son} handwriting there is a note, in French
the title of the A major Suite (No. 1) that it was

composed for the English. The English Suites are the
simplest & noblest ^{some of} the French Suites, the most fascinating

and happy. Especially the 4 major one which stands
first. The Partitas again are not on such a ^{large} ~~small~~
scale as the English Suites, and they are more irregular

in the ~~kind of~~ order of the movements. It is supposed

Bach adapted the name "Partita" from Kuhnau

whose works of the same kind had appeared as early as

1689 & 1695. People have therefore claimed them as

essentially the German set - They probably ~~were written~~
more under the influence of Kuhnau than either of the other groups.

Of course we must not forget a word to Bach's Suites in
pencil form: which are the first set of Suites of Handel
which really came into the world before Bach's. An
advertisement appeared in the Daily Courant of the 2nd of
November 1720 that a work called "Lessons for Harpsichord
by M^r. Handel would appear on the 14th of the month. It
happens that Handel had to push on the publication because
there was such an excitement about the appearance of his works
^{in England} at that time that if he had not done so he would
have got about a hundred copies which would probably have got about
when they came out there was a note in the title to the
following intent - "I have been obliged to publish some of the
following lessons because surreptions and incorrect copies of them
had got abroad. I have added several new ones to make
the work more useful, which if it meet with a favourable
reception, I will still proceed to publish more, reckoning it
my duty with my small talent, to serve a nation
from which I have received so generous a protection".
Signed J. F. Handel.

These Suites had a tremendous success, and were republished
in France, Switzerland, Holland & Germany. But all

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samples in such respects; and are much more long
and complacent than Bachs; and much more irregular
in the movements they admit. In fact they are some
of these half Suite half Sonatas of the Long Italian type

(With Handel & Bach the history of the suite seems to come to an end. There was some very good work done under the head of chamber for a short while more; such as by Krebs; but they could hardly be advanced on Bach and so are not of historical importance.

One very important point illustrates the difference
between Handel's works



of the Royal

Wilton House,
Salisbury.

and the average of other people's taste & especially
the German ones; this is the irregular way
in which the pieces are put together. Handel

sometimes adopted the usual nucleus but he does
not seem to have held to it ^{as if it was important} ~~with any determination~~

The first, fourth and last are most like the
accepted model; but only one of these has a
finale. In several there are figures,
which correspond to the Anglo-Saxon movement in Sonata;
and some have sets of variations; like the
fifth which contains the famous set known
for some reason or other as 'The Harmonious Blacksmith'.

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In some respects they ~~resemble~~ ~~the~~ appear to be
half ~~Ante~~ Ante and half ~~Ante~~ Ante of the early
Station types; but they are too irregular even
to be claimed definitely with the Ante; and

~~as a matter of fact the class of~~
~~which we call Ante for Kegel is to meet~~
~~had as yet not begun to make its appearance~~

And the most interesting historical fact about them
is that they show both in style and distribution a
great deal of Station influence; which distinguishes
them strongly from both Conferences & Bards.

(Markate)

Scordale p. 92
With Hamel & Bard the history of the Ante seems to come
to an end. There were some smaller Ante writers after such
as Bard's pupil Kegel, but their works can hardly be looked upon
as an advance on Bard's, & therefore do not require minute consideration.

A contemporary of Bach's, & Handel must be mentioned
who was a musician & composer of ^{more than} ~~an~~ ordinary merit, but
whose fame has been snuffed out by the extreme pretensions
of his two contemporaries. This was Mattheson who was
born 1681 about 4 years before Bach & Handel.
He was a gifted man in very many respects, and might
have taken many lines for a career in life. He began
known by is public as a singer in the Hamburg Opera
~~in~~ 1697. He produced his first Opera in 1699,
and appears to have made Handel's acquaintance soon
after 1703, the year when Handel went to Hamburg.
He & Handel made friends, & he in his writing
says that he recognized Handel's genius directly; and
it is certain that the last Opera in which he appeared
was Handel's Nero, in 1705. ^{They seem to} ~~He afterwards changed~~
he has been good friends generally, with occasional quarrels;
and it is likely many of you may have heard the

story which I cannot work for, that on one sudden grand
they fought almost instantly, & Handel's life was only
saved by the point of Matheson's sword being stopped
by a metal button on Handel's coat. Among
Matheson's ~~various~~ ^{various} compositions are several Suites; which
are excellent starting solid works; sometimes showing
very nice feeling & clear melody. He is also
famous for his great quantity of writing. About
Music, in one of which at least he discusses
the nature, & qualities of the Suite form theoretically.

With these composers all that is historically important
in the Suite seems to come to an end. There
were a few excellent Suites written later, as by
Krebs - ~~Bach's pupil~~ (1713 - 1780) ~~who was a~~
favorite pupil of Bach, who called him "the best
Crab (Krebs) in the brook". But the works do not
show any material advance or variety on the old form or
establish anything new, so it will not be necessary to discuss them.

towards technical music, and music for instrument with
definite ideas apart from mere development of the music
in that pure and abstract form which I pointed out to
you last lecture. ~~But we shall probably have to return~~
~~to later.~~ But first it is necessary to look back
and see where the tendency shown by Copernic and
these other early Frenchmen came from; and that
will help us to realize the curious way in which
one department of art has always reacted upon
~~we still have to refer to the Suite form again, but for the~~
~~another.~~ ~~For the present we must leave~~
~~the Suite form~~ it ~~with~~ with a few parting words. The
most important of these is the fact that composers
did not with their eyes open deliberately set to work
to make a ~~series~~ series of movements which they called a
Suite. But they began putting several little movements
together experimentally, and when they had settled in their
minds that the process was satisfactory, they began calling

them by all sorts of names. In fact almost any name
that was appropriate to the Suite. The ^{early} German for the
most part called them Parties or Partites; the French
called them Ordres. In England they were Lessons
or Suites of Lessons; and in Italy ~~the~~ ^{various}
~~forms~~ were confusedly called Sonatas; whether they
had anything of a real Sonata character, or were
a series of dance movements pure and simple; —
such as ~~that~~ we always call ~~upland~~ a Suite. Even Bach
called the earliest attempts ~~to make that way~~ Partitas;
and I suppose that the name Suite has only been
accepted universally after the time when the whole development
of that form of art from *Choro*, *Buol* & *fiddles*
and *Trögen* to Bach and Handel had been successfully
gone through. Now it is important to notice that
the Suite form was ^{almost entirely} ~~for the most part~~ restricted to

keyed instruments is & further it is extremely curious and
important ^{to remember} that it was almost equally restricted to countries
outside Italy. ~~Almost all the great and~~

Among all the most distinguished writers
of Suites there is hardly one single pure Italian -
Froberger, Krieger, Kuhnau, Mattheson, Kuffel,

Bach, Handel were Germans. (Chamberlaine,
Concina were Frenchmen) and Blow and Purcell

were Englishmen. Corelli the foremost Italian by
birth ~~was~~ ^{became} a Frenchman by adoption ^{so soon} that he

could hardly be claimed as a musical product of his
country of his origin. Corelli is the one great

exception, and though ~~all~~ ^{in combination} of his ^{for strings} or for
solos are called prominently Sonatas, some of them are

undoubtedly Suites in an ampliation of the term; and they
have the further peculiarity that they are not for the

harpsichord, as I told you is generally the case with the
class of works. Corelli's position is in most respects

completely divided from the development of the Haydnish Suite, ^(except in so far as he influenced Handel)
for the ^{important victim} school to which he gave rise did not follow him
so much in the class of movements which are like Suites as
in those in which the genuine Sonata character comes out;
and this certainly brings us into a different branch of art.
The regular genuine Sonata type is not ^{altogether} the result of
~~altogether~~ the same conditions as the Suite. The Suite
forms had the start of some 50 years or so, but
the kind of music which ultimately came to maturity
in a Sonata form had its beginnings very early, only
the process of development took very much longer to
thru. The Suite form is very much the most simple
and limited of the two, & so it is very natural ^{that} it
should have come to its completeness first; ~~while the~~
~~Sonata took a very long time to~~ in fact it was quite
^{settled} ~~perfect~~ and carried to its highest perfection before the
Sonata ~~was~~ ^{had} emerged from an infantine and ~~very~~
indefinite stage. But all the same it is quite a

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mistake to suppose the latter was the later development
of the former. As I have had to say many times already
and shall ~~have~~ ^{probably} to say again, I suppose many more,
all branches of art react upon one or another more
or less. Instrumental music has had influence
in the development of modern Opera, and the comic
songs of the fourteenth century reacted upon the
~~entire~~ sacred music of the sixteenth and seventeenth,
and even Beethoven's great instrumental compositions
have ^{ultimately} had some influence ~~ultimately~~ upon some of the
vulgar ~~and~~ common tunes the butcher boys ^{whistle} ~~play~~
in the streets, or those infernal horrible grinders pianofortes
drive into us whether we will or no. But it would
be absurd to suppose that for that reason the later
product was the offspring of the former: that the
barbarous jingle of the grinders was the offspring of the

Music of Beethoven; or the ecclesiastical music was the offspring of popular tunes, or the Opera of instrumental music. In the same way though the Suite had influence, & considerable influence upon the development of Sonata they are more like cousins than father and son. Or rather you might compare them to uncle & nephew, for on the whole the Suite type of work belongs to ^a ~~the~~ generation one ~~that~~ earlier than the Sonata type; though like some uncles and nephews they came into the world much about the same time.

The Sonata is in fact an attempt to produce a big work on more intellectual grounds than the Suite. The conditions of the movement are more absolute and self dependent. The Suite depended altogether absolutely upon dance measures; in the Sonata from the very first the dance element was an entirely secondary consideration. It has been said that

The characteristic first movement of the Sonata was derived
 from the Allemande; but I think it was so said rather
 because it fitted in with a theory than because it was
 a fact. The earliest types of real Sonatas are
 sufficient to show that composers were on a different
 tack than the Suite tack. There was a slow movement
 to begin with in many of them; but that was
 not the least like the first movement or the prelude
 of a Suite. Now there was most frequently a
 Canzone, & that was a study that never was a
 genuine Suite, unless it may be truly traced in
 part of the Prelude ~~it~~ which is inserted. Now
 came the slow movement, which scarcely ever had
 the remotest resemblance to the regular Sarabande.
 In devising their last movement I think composers were
 more sorely tempted to use a dance form than in any

position; but it is quite surprising how rarely they gave
way to it. For instance out of the 30 works of Corelli's
which have the Sonata principle in general there are barely
three which by any stretch of imagination can be said
to resemble the regular dance types, and but one
which has a positive figure. Now this is really surprising
if one considers the immature condition of these
forms at that time, and how very little definite
idea they can have had of the difference between
one instrumental form and another. The same
is commonly observable in other composers who tried their
hands at making Sonatas, in those days. Whenever
you find a ^{or movement like a figure} Cange in the second place, that
will serve you as a mark that the work is
on the early Sonata model - & in that case
you will hardly ever find a figure at the end
of the work. On the other hand whenever you

find a ~~new~~ dance movement in the second place you will
almost always find a dance form at the end, &
that dance form in a majority of cases will be
a figure. I think these ~~the~~ facts will be

sufficient to show you that the Suite and the
Sonata were distinct, though we may be quite
ready to grant that they influenced one another
characters just as brothers & sisters, or cousins
or even friends who live together in real life
may influence one another. ~~from 80~~ Now I must
return to another point which is the important one
that in the early days ~~the~~ most of the works
which were written for harpsichord were Suites,
and those that were written for Violins were
Suites. And ^{some of} these Sonatas were written both for
sets of strings like Corelli, and Purcell, and these
were early English experiments of Charles II. time by Jenkins & the
~~same~~ observer experiments which Burney describes as being

been published by Turini in Venice as early as 1624.
~~Since~~ A very large proportion were for Violin with figured
 bass, or + bass for cello & harpsichord; such
 as those I so called Sonatas - ⁽¹⁶⁸³⁻¹⁷¹³⁾ ~~Sonatas~~ by Corelli,
 and Sonatas of similar cast by Biber ⁽¹⁶⁸¹⁾ ~~(1682-1770)~~
 and such famous masters of the Violin as Tartini
^(died 1764) Locatelli, ¹⁶⁶⁶⁻¹⁷⁶² & ¹⁶⁹⁷⁻¹⁷⁶⁴ ~~feminiani~~, (who was Corelli's pupil),
 & ⁽¹⁶²⁻¹⁷⁴³⁾ ~~Vivaldi~~, ¹⁶⁹⁷⁻¹⁷⁶⁴ ~~Veraiani~~, ⁽¹⁷²⁵⁻¹⁷⁹³⁾ ~~Leclair~~, ~~Nardini~~ &
 & forth - all of whom lived & flourished about
 the same time as Bach and Handel who
 themselves left ^{some of} the finest examples ~~seeing~~
 of the ~~the~~ same kind of work. But from
 the very fact that Bach and Handel wrote them
 you will see that such Sonatas were not quite
 the same sort of thing as our modern Sonatas.
 for you all know quite well that ~~the~~ ^{no} pianoforte
 Sonatas ^{of the modern kind} was ~~not~~ produced in this time. The facts

fact is that the Violin Sonata was more or less of
a special class of itself. It had the qualities
of a modern Sonata in the fact that the movement
was self dependant, and free of the necessary
connection with dance movements which was the
distinguishing trait of Suites. The modern
Sonata is considered in its fullest form to consist
of a solid first movement, based upon the
statement and development of a couple of well
matched & contrasted subjects - a slow movement
of a poetical cast, a scherzo or minuet
and Trio and a lively or impressive last
movement frequently in Rondo pattern.
The old Violin Sonata was rather
like it in general outline but not in the nature
of the movements. It began with a slow
introduction, & then came the solid movement
corresponding to our modern first movement, but

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unlike it almost invariably based upon some sort
of Fugal principle; simply for the reason that
in those days they had not fairly discovered the
modern harmonic Sonata form. Then came
a movement which again corresponded ~~to~~ in slowness
to the modern movements; but yet in character it
did not; for the quality of it was always much
more contrapuntal. But in there was less of
direct ~~down~~ time on the surface, and more
of elaboration in the management of question and
answer between the parts - as for instance in
one of Bach's Sonatas in which the movement is
in Canon throughout. Or else the movement became
a sort of rhapsody or a continued piece of accompaniment
which kept the movement together without the use of such
means as our division into Tonic and Dominant.
But at all events the slow movements had not then

Last time I think some of us were trying to get
 a clear idea of the differences, such as they were, between the
 Suites and the ^{early} Sonata forms; and of what kind
 of object composers had when they sat themselves down
 to write a Sonata. We found that Beethoven
 had found his hand in both lines for his Classics —
 that in keyed instruments — and that these ^{works} which he
 called Suites were made up chiefly of dance movements;
 while those which he called Sonatas were mostly movements
 based on ^{such forms as} the ¹ ² ³ ⁴ ⁵ ⁶ ⁷ ⁸ ⁹ ¹⁰ ¹¹ ¹² ¹³ ¹⁴ ¹⁵ ¹⁶ ¹⁷ ¹⁸ ¹⁹ ²⁰ ²¹ ²² ²³ ²⁴ ²⁵ ²⁶ ²⁷ ²⁸ ²⁹ ³⁰ ³¹ ³² ³³ ³⁴ ³⁵ ³⁶ ³⁷ ³⁸ ³⁹ ⁴⁰ ⁴¹ ⁴² ⁴³ ⁴⁴ ⁴⁵ ⁴⁶ ⁴⁷ ⁴⁸ ⁴⁹ ⁵⁰ ⁵¹ ⁵² ⁵³ ⁵⁴ ⁵⁵ ⁵⁶ ⁵⁷ ⁵⁸ ⁵⁹ ⁶⁰ ⁶¹ ⁶² ⁶³ ⁶⁴ ⁶⁵ ⁶⁶ ⁶⁷ ⁶⁸ ⁶⁹ ⁷⁰ ⁷¹ ⁷² ⁷³ ⁷⁴ ⁷⁵ ⁷⁶ ⁷⁷ ⁷⁸ ⁷⁹ ⁸⁰ ⁸¹ ⁸² ⁸³ ⁸⁴ ⁸⁵ ⁸⁶ ⁸⁷ ⁸⁸ ⁸⁹ ⁹⁰ ⁹¹ ⁹² ⁹³ ⁹⁴ ⁹⁵ ⁹⁶ ⁹⁷ ⁹⁸ ⁹⁹ ¹⁰⁰ ¹⁰¹ ¹⁰² ¹⁰³ ¹⁰⁴ ¹⁰⁵ ¹⁰⁶ ¹⁰⁷ ¹⁰⁸ ¹⁰⁹ ¹¹⁰ ¹¹¹ ¹¹² ¹¹³ ¹¹⁴ ¹¹⁵ ¹¹⁶ ¹¹⁷ ¹¹⁸ ¹¹⁹ ¹²⁰ ¹²¹ ¹²² ¹²³ ¹²⁴ ¹²⁵ ¹²⁶ ¹²⁷ ¹²⁸ ¹²⁹ ¹³⁰ ¹³¹ ¹³² ¹³³ ¹³⁴ ¹³⁵ ¹³⁶ ¹³⁷ ¹³⁸ ¹³⁹ ¹⁴⁰ ¹⁴¹ ¹⁴² ¹⁴³ ¹⁴⁴ ¹⁴⁵ ¹⁴⁶ ¹⁴⁷ ¹⁴⁸ ¹⁴⁹ ¹⁵⁰ ¹⁵¹ ¹⁵² ¹⁵³ ¹⁵⁴ ¹⁵⁵ ¹⁵⁶ ¹⁵⁷ ¹⁵⁸ ¹⁵⁹ ¹⁶⁰ ¹⁶¹ ¹⁶² ¹⁶³ ¹⁶⁴ ¹⁶⁵ ¹⁶⁶ ¹⁶⁷ ¹⁶⁸ ¹⁶⁹ ¹⁷⁰ ¹⁷¹ ¹⁷² ¹⁷³ ¹⁷⁴ ¹⁷⁵ ¹⁷⁶ ¹⁷⁷ ¹⁷⁸ ¹⁷⁹ ¹⁸⁰ ¹⁸¹ ¹⁸² ¹⁸³ ¹⁸⁴ ¹⁸⁵ ¹⁸⁶ ¹⁸⁷ ¹⁸⁸ ¹⁸⁹ ¹⁹⁰ ¹⁹¹ ¹⁹² ¹⁹³ ¹⁹⁴ ¹⁹⁵ ¹⁹⁶ ¹⁹⁷ ¹⁹⁸ ¹⁹⁹ ²⁰⁰ ²⁰¹ ²⁰² ²⁰³ ²⁰⁴ ²⁰⁵ ²⁰⁶ ²⁰⁷ ²⁰⁸ ²⁰⁹ ²¹⁰ ²¹¹ ²¹² ²¹³ ²¹⁴ ²¹⁵ ²¹⁶ ²¹⁷ ²¹⁸ ²¹⁹ ²²⁰ ²²¹ ²²² ²²³ ²²⁴ ²²⁵ ²²⁶ ²²⁷ ²²⁸ ²²⁹ ²³⁰ ²³¹ ²³² ²³³ ²³⁴ ²³⁵ ²³⁶ ²³⁷ ²³⁸ ²³⁹ ²⁴⁰ ²⁴¹ ²⁴² ²⁴³ ²⁴⁴ ²⁴⁵ ²⁴⁶ ²⁴⁷ ²⁴⁸ ²⁴⁹ ²⁵⁰ ²⁵¹ ²⁵² ²⁵³ ²⁵⁴ ²⁵⁵ ²⁵⁶ ²⁵⁷ ²⁵⁸ ²⁵⁹ ²⁶⁰ ²⁶¹ ²⁶² ²⁶³ ²⁶⁴ ²⁶⁵ ²⁶⁶ ²⁶⁷ ²⁶⁸ ²⁶⁹ 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more selfdependant than dance forms. A comparison
with the condition of things at the present day would not
be so very outrageous as not to illustrate a little the
difference I mean between the ^{relative} dependence &
independance of ~~the~~ the two forms. - ~~I mean that~~ that
is, the more intellectual character of the Social forms,
You might compare the movement of the Suite in those
respects to modern valses or polkas, or Quadrilles. ~~in~~
for in them
~~the~~ the composer has already the rhythm given him,
and a very great deal of the actual outlines of the
movement supplied; so there is next to nothing for
him to do ~~but~~ intellectually but to turn out some
score of bars or so of jingle or tune, & a fact
it is the recognized mould. Of course there is
plenty of room for genius; and when a ~~travelling~~
folk valse or polka is turned out it is of more

immediate service, as giving honest pleasure to great
number of people, than a ~~the~~ second rate sonata. But
that is ~~another~~ ^{different} side of the question; at present we
are considering the difference of principle which underlies
the ~~difference~~ ^{the} form of a sonata form. ~~is a subject~~ ^{the way in which they} particularly
~~higher in the amount of the~~ ^{work} of the abstract & intellectual ~~element~~ which they contain.

A valse as you see is planned & is far settled
which is most of its intellectual
before hand & is the most of its internal structure. ~~or~~ ~~the~~
it has no development to speak of - the composer has to supply
part; but is a sonata ^{is the most important part of the work & contains}
the rhythms, and the development. He has certain
large & liberal principles to go upon, ~~but they guide rather than restrict him~~
~~the shape of~~ ^{and} they are as large & modifiable
that is the greater unless of the kind it is of
of what we call their principles of form
advanced students who are becoming conscious of ~~the~~ is &
form & rhythmic principle is not
~~they are not~~, as is dances ~~for~~ the reason or basis
the existence, but of the means by which they become
art. In modern times the ~~the~~ ^{the} forms

Sonata type which is contrasted in this way with
the dance form is based on harmonic principles,
which it took some generation to settle and
master - In Bachman's day they had no other
kind of form fairly well developed to meet the
dance form except the fugue form, which is
essentially a contrapuntal kind, and you must
all know by this time that Fugues, (anyway,
Ricercari and Toccatas, had ~~all alike~~ a
close connection ^{one with another in the fact} ~~is the result~~ that this the
ultimate basis of most of the work contained in them
was fugue in its broadest sense, and the form
is the case with most of the movements of the early
Sonata such as Bachman's. The movements are
developed upon a basis of imitation. That is

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the moment of any degree of length - made
intelligible by means of repeating little ^{recognizable} phrases
throughout - a setting interest chiefly not of the way -
which they answer one another. In this the modern
principle of comparing key with key is ^a yet undeveloped:
and quite in the back ground; but still it is
evidently beginning to make itself felt. You will
remember the way in which the old church modes
affected the composer's early view of harmony; &
 hindered them from realizing the effect of that most
important element of modern form the Dominant
chord. We took some examples by S. Lhu
Berle to illustrate the effect of such habits of
thought had upon instrumental music, and found
that the effect was rambling and ^{indefinite} ~~definite~~ - the
extreme. The Dominant chord is of course a

positively essential item for the ^{clear} definition of ~~any~~ key:
and as long as composers failed to realize that
chord & its necessary position in instrumental music
so long the development of movements of any size
on harmonic principles ^{only} was clearly impossible.
(Contrast Harmonic & contrapuntal principles)

John Bull was rather an extreme case. Gibbons
appears to have had more feeling on the whole for
regularity of form, as defined by a dominant chord;
after Gibbons ^{in England} and Frescobaldi in Italy there is a
steady progress towards such a use of definite key,
as to bring the system of modern music more or
more near to possibility. Composers began to
use ~~not only~~ the dominant chord as a common

way of defining a key, and also began to use
one well defined key as a set off against
another; but they had to do it at first under
~~cover~~ of legal principles; because they had no
idea how important this element of clear
harmony was to become; and they felt it was
~~not~~ indefinitely as something which enhanced the
musical effect of their compositions. In Schubert,
works we find a predominance of the use of
legal & contrapuntal principles, with a vague
~~undefined~~ ^{undefined} feeling of something approaching to
harmonic form. Sometimes it goes as far as to
~~show~~ ^{show} one movement to be in a different key ~~than~~ from
another; sometimes as far as showing one part
of a movement to be in a different key from another

which is a very important point.
part. But in such cases there is hardly ever
any principle or order in the distribution of
one key and another. They come ~~just~~ as
contracts one with another, but when they come
is quite a matter of chance. But things
improved in these respects at a great pace.
In Europe the definition of at least one key
at a time is as clear as possible & ~~it~~
he has ~~some~~ even got far enough ~~to~~ into the
spirit of modern business forms to be able
to ignore the legal type of development almost
entirely. He defines his bits of time with
Domicil & Dominant chords as regular as Mozart
or Haydn; and adapts much the same elementary
principles of ~~the~~ this order in the way in which he

places them; & this ~~play~~ ^{play} is not important
part is the amusing impression you receive from
hearing the tunes. Copernicus in fact aimed rather
specially at being a writer of lively and attractive
tunes; and the fact that this was possible is
enough to show that composers and public alike were
learning ^{rapidly} to understand and feel the effect of some
of the elementary and simpler principles of harmonic
forms; for tunes are as you must all see
essentially unfigural things. I Corbelli too we
find a good deal of sense for harmonic form
in its elementary phases; but it is ~~not~~ ^{not} pronounced
as ~~or~~ ^{does} not free itself upon mere notation so much as
- Copernicus; chiefly because Corbelli had more sense
musically.
and a appealed to a more earnest & intelligent audience.

The Bach and Handel stand as it were midway
between the contrapuntists and the harmonists;
that is between the generation of composers who
worked chiefly upon fugal principles, and the
generation who came after, who worked chiefly
upon harmonic principles; so that ^{they} had the advantage
of the experience of the whole development of
~~Contrapuntal Music~~
~~Contrapuntalism~~, - all the discommodities of this procedure
in the means of contrapuntal expression; & they
also had the advantage of being just at the head
of harmonic times, and ~~not~~ being able to use
the strongest principles of which modern the structure
of our modern Sonata forms, while they were
at their very forefront, and before they had it

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~~the~~ state by use and familiarity, or hackneyed
and common place by conventional ~~and~~ applications.

They certainly made very good use of their opportunities
in all departments, and though they neither of them
made complete model works for the modern type of
Sonata: they each did something in their way

to advance instrumental music, both in harmonic
form and ^{the softer feminine} instrumental expression. In these

respects as we have already noticed Bach was
mainly following German ways of thinking & expressing;

Handel of course retained ^{much} ~~some~~ of the feminine

solidity and depth but followed also to a very great
extent the forms & ways of expression of Italians.

In fact it is scarcely an exaggeration to say that Handel

is ^{rather} more than half Italian. So as he seems especially a follower of Corelli, but he of course gained ~~much~~ much from other Italians such as Alessandro Scarlatti and the writers of ^{& operas} choral music, & possibly even something at second hand from Lulli.

Corelli had also another very important following in the school of great Violinists of the Italian school, of which in many respects he must be considered the founder. ~~The~~ ^{the} highest stars of

this school were Corelli's pupils; such as Dantoni, ~~Geminiani~~ Locatelli; & as many of them in a ~~late~~ later generation still followed his principles of style and expression, both in playing and developing their compositions. This school ~~is the main~~ supplied the world with ~~the important branch of composition~~ the important branch of composition, ~~the main~~ ~~main~~ ~~main~~

~~known exactly as the 16th century.~~

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But before we go on to discuss them we must take note of a very singular and unique figure in the history of Music. This is Domenico Scarlatti, the son of the great

Alessandro whose name you ~~must be~~ ^{are} already familiar with.

Domenico was ^{in Naples} born 1683; so he was 2 years older than Handel & Bach. He appears to have been his father's pupil; but he did not follow him in the variety of different kinds of compositions, but devoted himself chiefly to the harpsichord, of which he became the greatest living player. In fact he was what we call in modern times a typical virtuoso. He had the very keenest insight ~~to~~ the means & ways of producing exactly the right effect ~~with~~ for the instrument; & it is no exaggeration to say that many of the kinds of expression and ways of managing the pianoforte which we meet with in Mendelssohn, Liszt, Weber,

we can handle Bennett & Dunsick ~~make~~
almost their first appearance in Scarlatti's works. He
is also interesting as being one of the first who broke
away from the invariable system of figure & ~~short~~
written movements which are neither ^{solidly} dependant on ~~any~~
dance forms, nor on fixed forms; but
express definite musical ideas with lots of character
in them, & carry out the movement with some
reference to principle in the distribution of keys
like modern movements. ~~As the~~ His works

for Clavier were very numerous: several hundreds in
fact: but they are short, ^{being only an movement each} ~~the other~~ It is a
very noticeable feature - there that L. Scarlatti
very much to the practice of repeating ^{short} phrases over
and over in the progress of the work: ~~is a~~ not
likely spontaneously; but with the effect of making

the piece easier to follow. And it is the particular
he was followed by Agassiz. ~~not the~~ He himself
appears to have as published 30 pieces which are
called "enemies for paricumbles" - Somewhat
or then he later ~~then~~ christened all his moments
Sonatas, & of course in the sense of being
"small pieces" they are Sonatas, & in their
self dependant nature, but in constitution they
differ from all other Sonatas of any mark in
consisting only of one movement - As we
shall not have much to do with D. Scarlatti in
considering any other branch of composition it will be
as well to tell you a few of the important facts
of his not our ~~enough~~ life. It is a very curious
fact that though he was the greatest of keyboard players he spent for a country

where it was not appreciated. There was probably no civilized country in the world in which less was thought of harpsichord playing at that time than in Italy, & they did not seem to care for his & power in that direction at all. His earlier works while he stayed at home in Italy comprised some opera's & such kinds of work. One of these operas is interesting & is as one of the first if not the first setting of ~~the~~ the story of Hamlet; it was brought out under the name of Amleto in 1715. In 1708 Handel was in Venice, and Scarlatti met him there; & it is very pleasant to think that they made great friends and ~~let~~ ^{each} always spoke in expressions of the & great abilities of the other with a generous appreciation. In 1715 he was made (chapel master) maestro di cappella at St Peter in Rome; & ^{when} there he wrote Masses & such church works; later still in 1719 he came to London for a little. Then he went to Lisbon in 1721 and there he found his playing ^{by the people & court especially the royal people} thoroughly appreciated; & it is his connection with the ~~the~~ ^{Portuguese} court first in Portugal & later in Madrid that forms the most important part of his career, because it is probable that the sympathy and appreciation bestowed on his playing encouraged him to produce the works which ^{gave him his unique position in art.} ~~made his name~~ He came back to his birth place, Naples in 1754, and died there in 1757. One curious trait of his character was that he was infatuated with the fashionable entertainment of gambling, & by the time he died had sacrificed nearly everything he had ~~in~~ in that useless occupation.

Scarletta has scarcely any ^{direct or immediate} followers. For in the line of R. G. 95
Sonatas which was carried on in the next generation had a flavor
of an extremely different kind, and aimed at tunefulness &
elegance in the place of the wit and audacity and clever
ingenuity of Scarletta's work. Adrian Scarletta's famous pupil Duranti
wrote some Sonatas of something of the same order as Scarletta's
but they have left no strong mark on musical history. I think
we may take this to be ~~the~~ the result of what I before
said that in Scarletta's own country people did not
care for harpsichord music. Harpsichord music can be
lively, funny, grotesque, witty, brilliant; but owing
to the nature of the instrument it can scarcely ever be
either emotional, tender, expressive; & the ~~an~~ instrument
could not be made to sing as we call it; in the sense that
a really great player can make ~~a~~ a pianoforte or a cello
or a voice sing. The feelings of Italian, were being drawn
in the direction of the instrument which gave them ~~but~~ ^{so}
~~much~~ greater opportunities of being moved by expression,
and feeling; & in that they were entirely in the main right.

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The great school of Violinists following from Corelli & many
of them his admiring pupils were getting almost possession
of the instrumented department of art: and were
developing rapidly the form and style of that important
branch of composition the Violin Sonata. ~~X~~ Foremost ^{about his life opposite to 976} ~~976~~
But foremost among those who carried on the tradition of the school was
~~among these~~ stands Tartini: a great Violinist, & a

great theorist & a very notable composer. Tartini was
born at Pirano in Istria in 1692, so he was not so very much
younger than Handel & Bach. The story told of him
is that he did not originally intend to make music
his profession, but that having fallen in love with someone
whom his parents considered beneath him ~~he was~~
at an unusually early age he was ~~driven~~ driven to
dedicate himself to music - and that having the luck
to hear another great violinist Veracini play at Venice
he was impelled ~~not~~ rather by ambition or admiration
to imitate him, & so began his career as a violinist.
He appears to have worked himself up ^{from} his violin
as a patron saint: probably St Anthony - & consequently

The origin of the regular Violin Sonata is rather obscure.
 It of course began like ~~the~~ Klavier Sonata with
 experiments - Composers hitched different kinds of movement together
 by sort of guess work ~~the~~ to see what ^{the groups} ~~the~~ would
 be like. At it is unexplored how quickly they came
 to a conclusion & adopted a regular form - That is
 an average; ^{you must remember} for the form of Sonata or symphony
 or any such work in the history of Musical art has got
 so regularly fixed that all the examples you can find
 are ~~the~~ in the same order or quite the same form.
 When you find such strict regularity becoming the rule
 you must judge that the branch of art which shows it
 is changing, & write fine ~~not~~ much more music that
 is written ~~listening~~ to. At all times you can only
 judge by examples - that is by those only many more
 works of any class in a settled form or order than
 those that are not. In the case of the Violin Sonata

we come to this explanation in many works of the ~~17th~~ ^{17th} ~~century~~ ^{century} 9719
class very soon after Corelli's day. We can't tell much
about the men who experimented before him. We hear something
vaguely about a certain Durini who published Sonatas in Venice
as early as 1624. And then there was among others Corelli's
master Bassani. And what seems curious to those
who understand the matter there was one very distinguished
master in Germany who published Violin Sonatas even before
Corelli. This was one Biber who brought out his Sonatas
in 1681 — two years before Corelli's first publication of
the sort. But it was clearly Corelli who gave the finishing
stroke — who ~~gave the~~ made the impression which settled the
direction instrumental art was to take for the time. Corelli was
born 1653, & after some journeying about & playing in other countries
settled in Rome; where he published the first of the Sonatas for
two Violins, & Bass & Archlute in 1683. Rome was ~~after~~ for the
rest of his life his home & there he died in 1713. You already
know how great his influence must have been, but by the effect he
had on Handel. He also had influence by the nobility ~~of the~~ & expression
dignity of his style of playing. He was not a brilliant player or a virtuoso;
but he was eminently a musical & sympathetic player; & he had the good fortune
to be able to lend us his theories & saying directly to people who became great Violinists in their turn
as well as us. Such as Pergolesi & Locatelli.

he refused all invitations from ^{London} ~~the~~ a scholar 98
allow himself to be heard in foreign countries. His
Sonatas are about the best on the side of the Italian
violin school; the average plan of ~~the~~ ^{them} is the slow
introduction first; then Schil Allegro & fugal movement,
of the Canzon order; then slow movement and
finally lively movement rather of the same type &
now nearly like modern ^{harmony} form than the other movement ^{and}
The best known & also the most vigorous & characteristic
is the Viollo del Diavolo, or Devil's toll, ~~which~~ which
~~I think~~ most of the greatest violinists especially here London
often play still. You ~~will~~ probably know the key of
it which appears for once & away to be dependable.
How Dartini ~~dreamed~~ dreamed the devil came & played to
him, & how he woke up & tried to write ^{what he had heard} it down.
You will come across it in programme books & every other
occasion when Dartini is mentioned. I write words
times in it now. There are ~~plenty~~ a good many
other Sonatas of his which are easy to get at still.

~~99~~ 99
M^r Hermes has edited these admirably with arrangement
for pianoforte from the figured bass; & others have
been published by Hermann & Ferdinand Sauer.
Dartini was famous also for his taste as a musician, &
for his discovery of certain curious phenomena of acoustics
which are called in modern times resultant tones.

He also founded something of a school of his own,
of whom the most famous was Nardini: a very
graceful & expressive player & writer of many sonatas
for violin - He was born in 1725 & died 1798,

so he actually outlived Mozart by some years, &
was alive when Beethoven had written a good deal of music
and might have heard all Mozart's & the best of

Haydn's symphonies - which seems a very interesting
fact; serving as a connecting link between old (Vienna)
school, and the great revolution of our modern art.

We must cut the remaining members of the Italian

Vivaldi lived a short as we can see in the content ^{with more than} the names & dates. Vivaldi was one of the most important of the earlier representatives; ~~who~~ as I told you was one of John Sebastian Bach's models. He was born sometime very near Handel & Bach in the seventeenth century, & ^{or did good work in improving violin playing in his land} died 1743.

~~X~~ Veracini who ~~is~~ moved Dartini, flourished about 1710 - Locatelli who was one of Corelli's most famous pupils, & invented all sorts of curious effects & devices of playing for the violin was born very early in the 18th century and died 1764. Feminiani

~~insert~~ ~~X~~ Feminiani ~~after~~ was almost as famous as Dartini, & unlike him journeyed on the face of the musical ~~effect~~ world. He was born ~~1666~~ 1680 at Lucca. He became florid's pupil in

Rome; & was even after considered one of the
 foremost men of Corelli's school; though ~~from~~ his
 vivacity of character & music made him diverge
 a good deal from Corelli's style. In 1714
 he came to England, & found the art of Violin
 playing ~~was~~ very backward. He did a great
 deal to set it in a better state with the
 help of Verrini who came to England about the
 same time. He went to Paris in 1748 -
 stayed there till 1755. Then he came back to
 London & ~~after some~~ ^{in 1761} he died while on a visit to
 the famous Cello player DuRoi in Dublin. ~~He~~
 Besides writing Violin Sonatas, which are for the most
 part singularly modern in feeling, he ~~first~~ published
 what is considered the very first book on Violin
 playing, which was called the "art of playing
 the Violin". It came out in London in 1740.

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and was therefore before the world six years before
Leopold Mozart famous Violin School. X

— back here on page preceding
to Veracini. Lomellini
then

Another very important member of this Violin
school was Leclair a French man born
in Lyons in 1697. Some of his Sonatas
have admirable qualities & ~~are still played~~ ^{are still played} ~~they are~~ ^{they are} ~~very~~ ^{very} ~~difficult~~ ^{difficult} ~~for his time~~ ^{for his time} ~~and~~ ^{and} ~~have a~~ ^{have a} ~~good deal of~~ ^{good deal of} ~~interesting~~ ^{interesting} ~~musical feeling~~ ^{musical feeling} ~~and~~ ^{and} ~~character about them~~ ^{character about them} ~~he was not appreciated~~ ^{he was not appreciated} ~~properly in his own country~~ ^{properly in his own country} ~~at the~~ ^{at the} ~~time when the other~~ ^{time when the other} ~~violinists were jealous & disagreeable to him~~ ^{violinists were jealous & disagreeable to him} ~~and was tragic~~ ^{and was tragic} ~~for as he was going home one~~ ^{for as he was going home one} ~~the night of Oct 22 1764 he was assassinated~~ ^{the night of Oct 22 1764 he was assassinated}

~~at his own door~~
 almost at the very door of his ^{own} house. His murderers
 were never discovered. It is rather a curious
 coincidence that one of his most famous sonatas is called
 Le Tombeau.

The *Confortetto* del Porpora Haydn's master
 also wrote Viennese sonatas of the same Italian
 order; & so did Haase who was looked
 upon as the great representative ^{& most popular} of Opera composition
 in Germany before Mozart. born 1699 at
 Hamburg & died ~~and~~ in Venice 1783. Haase
 also left some fine examples of the same kind
 of composition, & back the very fronts of
 all - see back -



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Apropos of the note the following facts
 Larkin's first musical impressions said to have
 been derived from his father's violin playing.
 His own first public position was as a
 violinist at Worcester. He held the post
 on the Duke's band for 9 years - kept
 it up to a later year to a certain extent -
 liked to play violin, gave the horn
 middle position, & he made him to
 bring the harmonium on both sides of him.

In Beethoven's Sonata for V. Solo -
 it is a complete characterization of
 of genius a being & a way of having
 & strong effect of having an apparent
 an contrast with the use of melody &
 smoothness of the Strauss -
 Illustrated by the use of double stopping
 & such effects as that he & the
 the regular form with a wide border
 and it is a very good example of

Handel's Sonatas are for the most part *trumpy* after
the Italian pattern. They are pleasant & easy going,
& literally simple both in style and meaning. Bach's
on the other hand though they are for the most part
in the same sort of lines as the Italian Sonatas are
trumpy German in character; and they are among
the finest and richest in meaning & expression of
all his instrumental works. ~~of~~ ⁱⁿ breadth & power
they are among the very finest instrumental things
produced before Beethoven; but of course they are
still more contrapuntal than the typical modern
Sonata which Beethoven wrote. ^{Insert opposite} But it is the
most expressive form of counterpoint the world has
ever been blessed with. And in me, he has
succeeded in carrying out a stick cannon in a

which is poetical and pathetic in the highest degree

The date when they were written seems difficult to discern
it was probably while he was still at Cother; before
he became Cantor of the Thomas Kirk in Leipzig &
successor to old Kuhnau - that is between 1717
& 1723. So they belong to the same period as the

prints of his Suites. Bach also wrote Suites
for Clavier, & for Organ, & for other combinations
of instruments such as Clavier & Flute, Clavier & Lute.
But the Violin Suites are far away the finest of
his so-called Suite works. The ~~Violin~~ ^{so-called} Suites

for Violin Solo are the nearest to them in value &
& some of them are in the same form as the typical
Italian Violin Suites, others are really Suites - that
is sets of dance movements.

Very little of that work had been done by Germans,
 though they came in fortissimo at the end with J. S. Bach
 and this is the more curious inasmuch as almost
 the first representation ^{of the Vienna Sonata type} of all, namely Beethoven was
 an ^(born 1650 - first sonata 1681 - 2 years before Corelli's) ~~may~~ ^{we} take it as a
 son before Corelli -
 curious anecdote - partly of course of Corelli being an
 Italian - partly of the attention that was given to
 the Organ in Germany about the end of the 17th
 & beginning of the 18th century, & the use of the
 expressive little *clanchino* in Germany, where the Italians,
 & still more commonly used the *clanchino*, though they
 did not care for it much. At all events
 the Italians did most useful work in developing
 not only instrumental form, but also enlarging ~~the~~
 & enriching musical expression. I don't doubt
 that in this they not only put their own but also

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we now due to open up the very most important
of all modern instrumental forms.

But then I am afraid we must learn to meet
them: & it is some sense ~~it was to say that they do~~
~~is very fitly do~~

~~to~~ for ~~the~~ we shall be beginning ~~the~~ can work

a form which is still alive & being & so working
upon by us as one of our ~~old~~ ^{principles} forms. The work

of this time by that ~~will~~ means will make a

sort of complete chapter on the ~~preliminary~~ ^{elementary} stage of

instrumental music & before the ideas are now develop

our works by some mature ~~out is our works were mature~~. The climax

as far as we have got now is the Suite ~~form~~

the Partita form, and the Violin Sonata form; both

mature in their way, but old fashioned in the

sense that we scarcely ever make use of them

now to express our ideas. They belong properly

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to what we call the contrapuntal period of art. which
is illustrated by such forms as Fugues, Canzonas,
Fancies, Toccatas, Ricercars, & so forth; which
are most of them allied one way or another with
Choral forms. And this stage had evidently
got to be gone through thoroughly before composers began
to realize any of those principles of key which form
our modern instrumental works. The progress from
the earliest times up to the point we are at
now is pretty straight. Bach's fugues are
still vastly improved descendants of the early
& ~~some~~ works for voice by our old friends Dunstons, Okeghens & Leguns &c.
descendants; & so are ~~the~~ ^{many} ~~second~~ movements of
the Violin Sonatas. It's very like going up a long
steep hill or a mountain - we go for a long
way, up & up without break; always much the
same steep climbing. Occasionally we come to

a landing or a ~~flatter~~ less steep place than
the rest such as we shall call a plateau - &
there we get a little breath to make a fresh

start. One of these great ~~flat~~ landings came
about 1600 in (local music), when men ^{begin} ~~found~~
to try a fresh way of treating voices & voice

accompaniment. Now we are coming to the

other great landing place where ^{instrumental music is} ~~there are~~ first
a fresh start on lines quite of its own, when
beginning to get on ~~new~~ back, ~~at last~~
it comes to be based principally upon principles of harmony more

than on principles of counterpoint. They had
been getting some inkling of these principles for
some time back; especially in Operas & accompanied
song music of all sorts; but the balance was still
in favour of counterpoint even in works of Bach &

Handed; but ~~the balance~~ was very ~~heavy~~ ^{near being} even, &
of course we come across as splendid examples of
treatment of solid harmony in their work, as anywhere
in music. But they still used harmonic principles
rather secondarily. Counterpoint was first in their
minds, harmony second. Now we are coming to the
time when composers began to put harmony first -
so much first in fact that some of the stuff they
made was perfectly silly. But they had to. Kings
much as the early Opus writers had
a bit of infamy upon us, we must not be too hard
upon them. ~~I hope we shall be able to~~
~~make a start~~ I hope we shall be able to make a
good start with the great modern forms of
instrumental Music next term; such as Sonatas
Symphonies, & Suites & so forth; & I think it is a
good plan not to make any beginning at them ~~now~~ ^{now} ~~the time~~; because
the ~~first~~ ^{first} start we shall ~~will~~ ^{will} ~~compend~~ ^{compend} ~~start~~ ^{start} ~~in~~ ⁱⁿ ~~the~~ ^{the} ~~lectures~~ ^{lectures} ~~confer~~ ^{confer} ~~with~~ ^{with} ~~a~~ ^a ~~fresh~~ ^{fresh} ~~start~~ ^{start} ~~in~~ ⁱⁿ ~~instrumental~~ ^{instrumental} ~~Music~~ ^{Music}.



